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ABSTRACT

The purpose of this study, conducted at Mohawk Alternative Middle School (Columbus, Ohio) was: (1) to identify student attitudes about dance and the place of dance in education; (2) to determine the effects of specific cooperative learning structures on the ability of individual students to create their own movement studies; (3) to identify instructional strategies for teaching dance composition; and (4) to explore cooperative learning as a means to integrate the areas of critical, historical, cultural, social, and aesthetic inquiry into student dance making. Pre- and post-surveys, written journals, pre- and post-video recordings of individual student compositions, and interviews form the basis for the presentation of eight individual case studies. Data analysis indicates that cooperative learning structures have a definite and useful place in the dance classroom and studio. The majority of subjects showed marked improvement in either performance or compositional skills or both and demonstrated greater confidence, self-assurance, and clarity. Appendices describe preparation for research, survey questions and student responses, pre- and post-video interviews, analysis of pre- and post- movement studies, and a coding sheet for assessment of movement studies. (Contains 37 references.) (LL)

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ENHANCING INDIVIDUAL SKILLS IN DANCE COMPOSITION AND PERFORMANCE USING COOPERATIVE LEARNING STRUCTURES

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Sponsored by the National Endowment for the Arts and the United States Department of Education

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BACKGROUND

Statement of Investigation

The purpose of this study, conducted at Mohawk Alternative Middle School during the 1990-91 school year was:

- To identify student attitudes about dance (as an art) and the place of dance in education.
- To determine the effects of specific Cooperative Learning structures on the ability of individual students to create, perform and evaluate their own movement studies.
- To identify effective instructional strategies for teaching dance composition at the middle school level.
- To explore Cooperative Learning as a means to integrate the areas of critical, historical, cultural, social and aesthetic inquiry into student dance making (as identified in the Columbus Public School's Course of Study in Dance, K - 12).

Cooperative Learning theory and research provided the philosophical and structural basis for specific learning tasks designed to heighten self-confidence, group trust and compositional and performance skills. Learning tasks were both movement based and "academic" in nature. Four tools were used to assess student progress: written pre- and post-surveys; student journals (including written self and peer critiques); pre- and post- video recordings of individual student compositions and interviews following each video recording session.

Need for the Study

The need for research in the areas of dance content and pedagogy is becoming critical. Prior to the early 1970's dance instruction occurred in only one of two places: as part of K - 5 physical education (usually in the form of a folk or square dance unit, or as an occasional unit in creative movement); or in high school drama programs as part of their musical comedy productions. Rarely was it taught as a distinct and separate subject in the public schools. When it was offered separately, it took the form of a vocational program with access by

audition only. From these roots, dance was viewed as a something for the socialization of young children, or as vocational development for the talented only. Due to the disproportionate number of females in the latter programs, dance was further defined as a female pursuit. Dance education continued to be viewed as having little relevance to the average student, until the advent of the nationally funded Arts I.M.P.A.C.T. pilot programs in the early 1970's. For the first time, dance was seen as a distinct discipline that had a relationship to the other arts and could be integrated into academic study as well. Dance was finally awarded its rightful place as an important contributor to a comprehensive and high quality arts education curriculum. Since that time, there has been a virtual explosion in the number of public school systems that now include dance in their curricula. According to a 1987 survey conducted by the University of Illinois Site of the National Arts Education Research Center, 201 schools were identified in 43 states and Washington D.C. as having established programs in dance (Council for Research in Music Education, 1991). However, in terms of its supporting research, dance education remains a fledgling field.

Dance education is often cited for its unique ability to encourage positive social interractions and to develop such interpersonal skills as: effective verbal and non-verbal communication (sending and receiving information); cooperation; the ability to recognize and value individual differences (which leads to greater self-respect and respect for others); the development of effective group processes to satisfy a variety of outcomes (from the completion of group projects, including artistic products to reaching group consensus on a given issue); and the ability of students to manage conflict on their own through effective communication and negotiation. In view of the rise in violence in our schools in the last decade, these skills must become major priorities for education in every subject area. However, a review of dance education literature, including recently written courses of study in dance (North Carolina, California, Australia, Wisconsin and Ohio) reveals the following patterns: 1) social skill building is often used as a rationale for the inclusion of dance to general education 2) precisely how dance experiences accomplish the goal of building social skills is largely absent. To compound the issue, traditional creative movement pedagogy relies heavily upon group process to achieve its instructional goals, but offers no well researched strategies to address the issues surrounding social skill building. It is clear that if dance education continues to claims socialization as an important value, the

mechanics of effective social interraction need to become a primary focus of dance education research.

In addition, as dance is introduced into middle school programs, research is needed to identify the special needs of the middle school aged child with respect to dance. Questions that need to be addressed include: What assumptions do middle school students hold about dance? What do they expect dance class to include, or to be like? What adjustments must be made to a prescribed curriculum to accomodate the needs of students who have had little or no prior dance instruction (K - 5)? How should creative movement be introduced to this highly self-conscious age group? What role should performance play in a middle school dance program? How can such national issues as multi-culturalism, interdisciplinary study and student evaluation be addressed by the dance educator?

Contemporary urban education is undergoing radical change around several distinct issues:

- the needs of an increasingly diverse student population.
- society's expectations of the schools to produce a skilled workforce, an informed citizenry, and well-adjusted fully actualized individuals.
- increased violence among the teenaged population.
- racism; class-ism; sexism.
- the development of self-esteem when family situations often mitigate against the school's efforts.
- outcome based education.
- discipline based approaches to arts education.

The list could go on! It is clear that every aspect of the curriculum must examine its ability to encourage students to value themselves and the people around them, and to apply those values to functional social interractions. Business leaders tell us that effective social skills are the single most important set of factors that determine a person's ability to obtain and to keep a job. Dance education has the capacity to play an important role in the development of interpersonal skills if educators employ appropriate pedagogical methods .

The field of Cooperative Learning has already developed and researched a number of specific structures that are highly useful and easily adapted for use

by dance educators. In addition, such structures as Co-op Co-op are ideally suited to integrating the more 'academic" aspects of the dance curriculum (dance history, criticism, notation, dance ethnology, and aesthetics) into studio experiences (dance technique, composition and performance). This is important in view of the fact that many of the dance programs cited earlier in this paper have adopted a discipline-based approach to dance education, as will future programs due to the strong mandate for change from such sources as the Getty Foundation (*Beyond Creating*) and the U.S. government (*A Nation at Risk*). Discipline based approaches will require new forms of instructional delivery, and research in the area of dance pedagogy to support them. In addition, these new instructional methods will require new ways to assess student learning and teacher effectiveness. Research is needed into the uses of alternative tools for assessments including video, journals, portfolios, and interviews.

Cooperative Learning can become a common ground upon which arts and academic teachers meet to facilitate interdisciplinary study and to create more appropriate methods to assess student learning that are suited to both student and subject matter alike. Such efforts serve the needs of students by encouraging them to utilize areas of personal strength, intelligence and interest to develop areas of weakness; thus individualizing education. Educators are served when instructional activities accomplish multiple educational goals (eg. cognitive, affective and pyschomotor development). Subject content in every area is enhanced in value to students when learning in one area is applied to learning in the other areas. How interdisciplinary study achieves such transfer is an important area of educational research in the arts and in the academic subjects.

Related Literature

" any subject can be taught effectively in some intellectually honest form to any child at any stage of development" Jerome Bruner

"none of us is as smart as all of us" author, unknown

Dance is by its very nature, a communal activity that challenges people to integrate the physical, emotional, intellectual and spiritual realms of existence in order to create and perceive dynamic images that are temporal in design and

fleeting by nature. The art of dance is communal in that people come together to share a common experience of movement in a variety of roles, appropriate to the situtation. These include: spectator, performer, creator (choreographer or composer), participant, critic, historian, philosopher, notator, etc. Part of the dynamic nature of dance is derived from the energy of people being and functioning in expressive ways together, whether they are actually moving together in an improvisation or engaged in heated debate over the meaning or value of a given dance experience. Experiences such as the following, encourage active involvement of the entire being:

When students are given the exact same movement problem to solve, and each comes into the studio with a different and equally valid solution, they learn several very important lessons:

1) problems exist that have more than one solution
2) each person is unique , valuable and capable of solving problems, and,
3) ambiquity exists in life and we can develop skills to deal with it.

When students attend a dance performance and cannot grasp the meaning of a given dance or dance passage alone, but through well crafted small group discussion use each other's unique observations and insights to derive meaning, they not only learn to value each other (and the dance) but they appreciate on a very deep level how "communities of experts" (Barrett, 1990) function to define the significance of any given event, be it artistic, philosophical, political , social, etc. When teachers draw attention to the processes involved, students learn experientially how choreographers, historians, aestheticians, movement analysts and notators all contribute to the derivation of a given dance's meaning and its value. Both activities described above are actual and sophisticated cooperative activities that rely upon the skilled and caring participation of each member of the group. Both have application to many areas of human success and endeavor. Both require a redefinition of the teacher as facilitator and a willingness to permit students to explore their roles as instructors. Such methodologies are at the heart of progressive education, or what Howard Gardner terms a "transformative" approach, "in which the teacher is more of a coach, attempting to elicit certain qualities in her students". (Gardner, 1989, p.6) Such methods foster the humanistic goals of education to develop the entire person, not just the cognitive or thinking part of an individual.

The notion that socialization should be an important goal of schooling has been with public education from its inception, was reinforced in the last turn-of-the-century Progressive Education Movement (1896-1925) and again in the 1983 call for educational reform: *A Nation At Risk: The Imperative for Educational Reform,* with the following words: "All, regardless of race or class or economic status, are entitled to a fair chance and to the tools for developing their individual powers of mind and spirit to the utmost. This promise means that all children by virtue of their own efforts, competently guided, can hope to attain the mature and informed judgment needed to secure gainful employment, and to manage their own lives, thereby serving not only their own interests but also the progress of society itself." (National Commission on Excellence in Education) The focus on the development of the whole individual (skilled worker and self-actualized adult) and the implications of that development (or lack thereof) on the larger society is perhaps even more critical in these stressful times of economic despair and social violence.

Focus on the mechanics of healthy social interractions has become an imperative from within the field of dance education. The recently released dance advocacy document, *Dance Education-- What Is It? Why Is It Important?* identifies the social benefits of dance as, "Improved sensitivity, understanding, appreciation and consideration of others both for their similarities and their differences." (National Dance Association, 1991) It goes on to stress the social benefits of dance education for the middle school child (Grades 6 - 8) stating, " Dance allows the middle school student to continue the learning process through exploration, as well as more fully address the important development of self image, social contacts and peer relationships." What, specifically, are social skills, and how do dance experiences develop them? A review of the burgeoning number of recently written courses of study in dance reveals a variety of references to social skill building in their rationales and objectives. Many of these reflect a range of definitions for the term "social" from its more common usage to describe a form of leisure activity , as in: "Dance may also be a social experience in pleasurable physical activity." (Senior Secondary Assessment Board of South Australia, 1986, p.2); to the definition of what happens whenever human beings get together to accomplish a common goal, as in: "Personal and interpersonal skills such as problem solving, group interraction, communication

and cooperation are fostered through a variety of activities that focus on dance as a communal art form." (Columbus Public Schools, 1991, Multicultural Statement) The latter statement alludes to a relationship between critical thinking skills and group process, whereas the role of dance in fostering physical as well as social well-being occurs in such statements as: "Dance can improve physical and mental health, provide a means of self-expression, and offer a healthy way of socializing." (Wisconsin Department of Public Instruction, 1988, p.3) The Teacher Handbook, Arts Education K-12 (Excerpt: Dance) published by the North Carolina Department of Public Instruction in 1985 is very thorough in its identification of specific social skills and attitudes necessary to cope with contemporary society. Among these are: "a positive attitude toward ones self, a sense of independence and responsibility for onesself, an understanding of oneself and one's own culture, a positive attitude toward others including those who come from different cultures, a respect for the rights of others, a sense of responsibilty to others, a willingness to cooperate with others in working toward a common goal, and the ability to understand and cope with a constantly changing society" (p.5) Identification of specific social skills within courses of study often appear under personal development objectives or rationale statements, as in the following: "Emphasis on interpersonal competence, development of co-operative working relationships, and learning to cope with frustration, success and failure are significant features of the dance experience. Personal development objectives are achieved... by encouraging students to contribute as leaders, managers and performers." (SSABSA, 1986, p.2)

Cooperative Learning is exactly what its name implies: an approach to structuring classroom experiences so that students learn through cooperation with each other rather than through competition. It is "one of the most thoroughly researched of all instructional methods" (Slavin, 1989, p.52) for its ability to motivate students, increase academic achievement, and encourage positive social behaviors. School systems around the country have adopted Cooperative Learning methods, providing academic teachers with extensive in-service training and other forms of support to enable them to incorporate specific cooperative structures into the everyday classroom experience. Typically, specialist teachers are either left out of these programs, or do not sign up for them when offered. Many may feel that they do not need special training to do something they feel they do naturally and as a regular part of their program.

However, careful examination of learning situations in which every student is fully engaged (on task) and actively cooperating reveals either a very masterful teacher, an extremely well designed structure and more than likely, a combination of both.

Cooperative Learning research illuminates two very important aspects of the learning structure:

1) "task structure" : How students perform their work within the structure of the educational task; and
2) "reward structure" : Conditions under which students are rewarded or recognized for their learning achievement. (Slavin, 1987, p.31)

Most educational settings, ("tra ditional" learning environments), are set up so that both task and reward structures are based upon competition. Two classic examples of this, as cited in the Cooperative Learning literature, are the typical structure for classroom discussion (what Kagan calls the "whole-class question-answer) (Kagan, 1990,p.12) and the 'bell shaped curve' method of awarding student grades (Johnson & Johnson, 1988, p.1) In the Whole-Class Question-Answer structure, typically, the teacher asks a question, many hands may shoot up but only one person gets the opportunity to speak. Only one student is able to be a 'winner' at a time. The others hope the person who is called upon is wrong because that would open the door of opportunity for them. The policy of grading students 'on the curve' , adds a competitive reward structure to the final process. The typical bell-shaped curve rewards very few students on the highest and lowest ends (A and F = 5% of each); a few more in the next highest and lowest ends (B and D = 10% of each); with most grades clustering around the middle (C = 40%). Grades, potentially very motivating tools for education, are awarded by comparing students to each other, rather than to a specified set of criteria for mastery. Such structures encourage competition or satisfaction with mediocrity, depending upon the competitive drive of the individual.

Cooperative Learning is noted for its ability to actively involve more students in learning tasks, to positively engage the social motivation of students toward learning tasks and to reward every student who meets the criteria for successful completion of both group and individual tasks. According to Brenda Conard, who presented her ideas at an in-service workshop for Columbus Public School teachers on November 28, 1990 at the Northgate Center: Cooperative Learning

structures accomplish these goals if they have four essential elements:

1)A group goal.

2) Clearly defined criteria for group and individual success.

3) The actual learning task itself.

4) Opportunity for students to reflect on the process.

Students must rely upon each other to meet an educational goal that can either be assigned by the teacher, or selected by the students themselves. Goals can be academic, social, the completion of projects or a combination of all three. They can be as simple as studying a spelling list or as complex as designing a city. Students participate in the actual task knowing what the group must do to be successful and clear about their own roles within the process. Student empowerment is further enhanced by knowing that rewards will go to everyone who meets the criteria for success. Rewards are often intrinsic and every student has the potential to achieve them. Student feed back on the process improves reflective and evaluative skills and encourages a sense of self-worth and self-determination.

David W. Johnson and Roger T. Johnson present the situation from a more analytical perspective, identifying and defining the role of "positive interdependence" as crucial to the goals of cooperation in the classroom. The condition that students must "seek outcomes that are beneficial to all those with whom they are cooperatively linked" (Johnson & Johnson, 1988, p.2) is essential to positive interdependence and represents a radical departure from the social structure of the traditional classroom. Johnson & Johnson identify the key elements to cooperative structures as follows:

1) Positive interdependence: Every member of the group must be successful in order for individuals to achieve personal success.

2) Individual accountability: Each student must be held responsible by the group to complete his/her individual learning task.

3) Face-to-face contact: Small group discussion needs to be a large part of every Cooperative Learning experience.

It is no easy task to devise learning structures that encourage cooperation while providing mechanisms to determine individual accountability and monitor both social and academic student progress. Not every goal of education can be met cooperatively. " An essential instructional skill that all teachers need is knowing how and when to structure students' learning goals competitively,

individualistically, and cooperatively." (Johnson & Johnson, 1988, p.1) Cooperative Learning stuctures are very valuable in situations wherein teachers need to: reduce prejudice, reach a diverse student population, encourage positive social skills and increase the academic achievement of every student. In addition specific structures are highly suited to integrating research components into predominantly participatory domains; as, for example, when dance history is integrated into dance making, or aesthetics becomes a part of dance technique classes.

DESIGN OF STUDY

Setting

Mohawk Middle School is one of five regional alternative middle schools (RAMS), grades 6 - 8, created in 1987 by the Columbus Public Schools, Columbus, Ohio. At the time of its inception, there were two alternative middle schools accessible to the entire disrict via city-wide lottery. These schools were so much in demand that the waiting lists for them were big enough to create several new schools. The same situation was true at the elementary level (grades K - 5), with its five city-wide alternative schools and for the single alternative high school. In order to satisfy the demand for alternative schools, to make them accessible to more students in the district and to relieve the demand on the city-wide alternative schools, a system of regional alternative schools was created. The district was divided into five regions; each was given its own RAM school with an assigned (usually neighborhood) population to insure adequate enrollment . Access to the RAM schools within the larger region was provided via regional lotteries. In addition, a number of regional alternative elementary schools were set up encompassing a range of philosophies and/or emphasis' including: global education, math & science, the arts, project adventure (physical education), language immersion, traditional education and whole language. These schools were also assigned a neighborhood population, with additional placement via lottery based on residency in the region. Although created to address a number of inequities present with the old city-wide alternative schools, the new regional system created problems of its own. When as much as 90% of a school's population is assigned to a school whose philosophy may or may not be embraced by that population, the principal's office can become a battleground for irate students and their parents who feel imposed upon and ignored.

During the year of the study, 1990-1991, Mohawk had a population of 693 students in 6th, 7th, and 8th grades: 50.9 % non-white, of those 44.2 % were A: ican-American. Only eleven of the 693 students (or barely 1 %) were there by lottery (or choice), the remaining 99% of the student population were assigned to the school. This posed distinct problems in any attempt to adhere to a consistent alternative philosophy. In addition, the school's stated emphasis on math, science and the

arts was far too broad to be effective and set up competition between the math and science teachers and the Unified Arts team for time, resources and special events scheduling. Unified Arts included every "non-academic" area, including: two visual arts teachers, one media arts teacher, one vocal music teacher, one instrumental music teacher, one drama teacher, one dance teacher, and two physical education teachers. These teachers were given a common planning time, with one conference period (45 minutes) per week to be devoted to team planning. Rarely was the entire team present for these sessions. In addition, Mohawk served the entire district, and the neighboring suburbs with its special education units. Many of these students were mainstreamed into the Unified Arts classes, however none were involved in the study group, so exact statistics on this population are not included. One full-time English as a Second Language (ESL) teacher and an aid serviced that entire population who were predominantly Laotian and Cambodian.

A principal, an assistant principal, one counselor and a home-school community agent were available in the office for discipline referral and student counseling, in addition to their regular duties. The student population ranged from lower- to middle-class economic brackets. A large portion of the school population was on free or reduced lunch, and, as is typical of any large urban school district, family support for students ranged from extreme interest and involvement in their child's education to neglect and in some cases, abuse. These and other conditions resulted in a student population that required a great deal of both physical and psychological support: fights and feuds begun in neighborhoods were brought into school and erupted with regularity. A lack of self-dsicipline characterized most of the students. Educational tasks needed to be constructed to address a wide range of student interests and abilities. The school's daily educational climate varied from classroom to classroom and from day to day. Attempts were made to be consistent with student management and discipline issues, however, the efficacy of such attempts varied greatly. Attempts to provide students with consistent academic and personal support included a daily homebase period where students participated in TRIBES activities and were given time to develop study skills with the same teacher every day. (Every teacher was assigned a homebase of 15 to 20 students.) A dedicated committee of teachers designed and implemented a school-wide reward system for students to "do the right thing": students were given stamps for good behavior which they collected on sheets to be

redeemed when full for a variety of items and priviledges, such as dances and other social events. Many attempts were made by a number of teachers and other staff to assist the large population of troubled youth present at Mohawk to value themselves and to get the most out of their education, but rarely were these efforts coordinated in any large-scale manner. Support for specific projects often occurred along racial lines, which added to a racially divided climate throughout the staff that filtered down to the students and created a climate of resentment and mistrust.

At the time of the research, Mohawk's dance program had been in existence for two full years, and one year of part-time service (at its inception in 1987). 1990-91 was the first year dance classes were conducted in their own self-contained classroom which was barely adequate for its needs. Prior to that year classes were conducted on the auditorium stage when it was not used for other events. Back-up spaces included a very small classroom or the cafeteria. 1990-91 was the researcher's second non-consecutive year at Mohawk. Having one relatively large room devoted entirely to the dance program was a major step in keeping the program alive. Prior to that year, the dance program had a different teacher every year because working conditions were so difficult.

On the other hand, district-wide support for dance education was very strong at the time of the study. There were 13 full and part-time dance teachers in the district servicing 8 schools, grades K -12. Requests for needed equipment (video equipment, books, etc.) wereusually met and a brand new K - 12 Course of Study in Dance was approved by the Board of Education and was in its first year of implementation. Teacher in-service and professional development opportunities were readily available, which greatly enhanced the efficacy of the dance program from a district-wide perspective. The excellent Course of Study, the outstanding calibre of the teachers themselves and their active involvement in local, state, and national organizations with district support, are what make the Columbus Public Schools dance education programs nationally recognized and respected. During the year of the study the researcher was given two full days of substitute coverage for video documentation of individual studies (student pre- and post-videos and interviews) and one day to accommodate the visit of Dr. Berk. A request to participate in the districts' Cooperative Learning in-services was honored, involving four full days of substitute coverage. In addition, the

researcher was asked to participate as a panel member (by the Ohio Arts Council and the Ohio Alliance for Arts in Education) to select 12 state-wide model programs in the arts, for which substitute coverage was also provided. At the time of the study, Columbus Public Schools dance educators were a close-knit and supportive group who were active in such organizations as: National Dance Association, Ohio Alliance for the Arts, Ohio Dance, Dance and the Child International, and regularly attended and presented at state, national and international conferences.

At Mohawk, dance was offered as an elective subject at every grade level for 90 minute blocks of time. A system of majors and non-majors was devised, with majors meeting twice a week and minors meeting once per week. In this way students could major in two areas, especially if one of the desired majors was a state required subject (visual art, music and physical education). Students were given a choice of unified arts majors at the beginning of the year, and were assigned a schedule based on their request and state requirements. Dance and drama minors classes became a "holding area" for students who had nowhere else to go for a variety of reasons including:

1) they had met all their state requirements,
2) they did not declare a unified arts major
3) other unified arts teachers did not want to have them in class.

The study group consisted of one eighth grade dance majors class (29 students) that met twice a week for 90 minutes each day. The group was selected because they were majors, and thus had expressed an interest in dance and chances were good that they had some previous dance experience at Mohawk. The study began in early February and ended late May.

Limitations

A number of factors severely limited the efficacy of this study. The climate (described above) at Mohawk was not conducive to supporting the efforts of individual teachers, especially in suject areas with no state requirements such as dance or drama. It was the desire of the principal, and written into the school's mission statement that interdisciplinary units, activities and learning should occur, but the unified arts team rarely met in its entirety and when it did

the topic was usually scheduling or to solve an immediate problem. This posed a limit to the study in that learning that occurred in the dance room could not be carried over into other unified arts areas. A lack of common planning time between the unified arts team and the grade level teams made it difficult to coordinate efforts across those lines as well. The researcher had to find coverage for one of her classes on her own to meet with the eighth grade team to let them know about the project and to schedule students for individual video interviews. Stress levels were so high at Mohawk, that most teachers left school at the end of the school day, as soon as they could, so afterschool planning was impossible. In an every-person-for-herself atmosphere, this researcher found herself very much on her own. Without Dr. Berk's support throughout that year, the project could not have occurred. (In one day Dr. Berk called the school many times, and met with repeated rudeness before she was able to talk to the principal about the project).

It was very difficult to stay on top of research responsibilities in addition to regular teaching tasks and the researcher's active involvement in performance activities afterschool, as well as a part-time teaching position at the Ohio State University in dance education. This research would have benefitted greatly from a period of reflection (with no other duties) between the pre-survey and video documentation and the post- surveys. This would have revealed that the written survey information was of little use to the project, and that oral interview methods would result in more fruitful data. When this became apparent, during the post-research reflection, it was too late to go back to follow-up on some of the interesting issues that came up. (This researcher found traditional written survey methods to reveal little from a population whose written language skills were extremely limited.)

The lack of existing research on dance at the middle school level, or in pre-adolescent years was a limiting factor in many ways. There simply aren't any models to look to in dance education! They exist in art education (and are cited in this paper), they exist in general education, but not in dance. A specific example of this limitation occurred in trying to assess student progress using video documentation of pre- and post- movement studies. The lack of existing methods to analyze student choreography (at the middle school level) made it necessary for the researcher to devise her own, which was a major research task to add to an already outrageous schedule. Were it not for the delay in writing up

this project and a serendipitous meeting with Lucy Venable via her course in Motif Description at Ohio State, the researcher would have had nothing as a model for this all-important task!

The dramatic turn-over in student population during the course of one school year at Mohawk makes it difficult to be consistent and sequential in any aspect of education, let alone administering a research project. Of the 29 subjects targeted for the study, only 17 remained to provide both pre- and post- data. The representative sample of eight original members was reduced to seven. Students either left the school altogether, or did not attend in the last weeks of school when post-data was collected. For every student lost, at least one new student entered, making data collection a virtual nightmare. It was a constant challenge to keep instruction moving forward while adjusting for weekly or even daily changes in student population. Fortunately the topic of research was Cooperative Learning which is ideally suited to incorporating new students into existing and ongoing student projects. In addition, the dance program at Mohawk had no structure, tradition or identity that students or the teacher could fall back on or use for support. One of the reasons for delaying the actual research until the second half of the school year was the need to instruct students about the sheer mechanics and expectations of a dance class. Their experience was that dance class was a place where you got to play any music you want and do any kind of dancing you want (like a party or a club) or that the teacher would teach a routine. Although introduced by the previous teachers, creative movement was a relatively new area for these students and one they were not comfortable enough with to employ in their own choreography (as this study reveals). This limited student ability to create original work, and changed the focus of the research from how Cooperative Learning affected the ability of students to create, perform and evaluate any (original or not) of their own movement studies.

As to the facilities available for the study: the floor was rarely very clean to the degree neede by dancers who must roll around and sit on it, however, the walls were freshly painted and usually filled with dance posters and displays created by the teacher and the students. The space was poorly heated and ventilated: drafty and cold in winter, hot and stifling at the very beginning and end of the school year. Water leaked from the ceiling whenever it snowed or rained. Halls were poorly lit and the dance "studio" had flourescent lights without covers, so that any blow to the fixtures would have resulted in glass tinkling to the floor.

Fortunately, that never occurred! The only access to storage of certain items was through the dance space, so custodial interruptions were frequent.

Finally, as regards the delay in project write-up: the researcher was called upon to edit and complete the writing she had begun on the Columbus Public School's Course of Study in Dance K - 12, (including supplementary materials for dance aesthetics) during the summer of 1991. This delayed writing until the following school year, during which time the researcher moved to another school (Fort Hayes High School). Although intentions were good to complete this work, it could not be done until the following summer (1992).

Definitions

The following terms are used throughout this document and are used by the researcher to denote the following:

Cooperative Learning structures: Either a philosophical approach can be taken to incorporate the methods of Cooperative Learning into instruction, or a structural approach or both. Structures are specific methods with clearly defined parameters. When used, these are identified throughout this paper.

movement study: This term is used to describe the product of student's choreographic efforts. The term student composition is used synonymously with movement study and both denote a part of a dance, or a sketch of a dance as opposed to a full and complete dance work.

dance making, dance production, composition: These terms are used interchangeably, depending upon their context. Dance making is the term used by the Columbus Public School's Course of Study in Dance K - 12 to denote student learning in the area of choreography. Dance production is used in the same way the Getty Foundation uses the term 'art production' in its description of discipline-based art education. The emphasis is upon hands-on creating as one of the four arts disciplines. Composition is the term used at the university level and is prefferred by many contemporary choreographers to describe their process. The implication is that many elements (often including non-movement elements

such as text or pedestrian actions) are composed or manipulated to create a dance.

group work: Whenever students work in small groups (for the purposes of this study, between 2 to 6 members) the term group work or small group work is used. This is in contrast to full class or just class work (as in the 'class dance').

class dance: One of the activities that occurred prior to the study and continued in a smaller scale throughout the study was daily work on a "class dance". This is a dance that the entire class work on together. The first class dance of the year was a warm-up dance that included a great deal of stretching and aerobic actions. During the course of the study the entire class was working on a weight sharing partners dance that involved lifts, counterbalances and other actions that involved carrying or bearing each other's weight.

Labanotation: This term refers to a system for analyzing and recording movement devised by Rudolph von Laban. It is highly complex and specific and requires a great deal of specialized traing, unlike music notation.

Motif Description: A spin-off of the Laban work, this is a sytem for recording the essential aspects of movement or its "main idea" (motif).

Documentation

Because the purpose of this research was to determine how specific instructional strategies would effect student learning, descriptive methods were used to document the responses of students. These included: a written pre- and post survey of every member of the study group; a teachers log; student journals; interviews and video documentation.

A written survey was administered to every student in the research group at the beginning of the actual research period, in February. The same survey was administered at its conclusion, and results were compared. Numbers were assigned to students to protect their anonymity during the research period, and were recorded so that students could be identified and so that changes could be

recorded accurately at the end of the research period. Every student kept a journal with periodic in-class assignments.

A heterogeneous sample of 8 students was selected for more in-depth study. This group was selected to represent a range of diversity based upon: race, dance ability, language ability, academic achievement, personal confidence and expressed interest in dance. A pre-research video was made of each of these students who performed a solo dance of their choice, followed by an on camera interview with the researcher. At the end of the research period these activities were repeated as a post-video and interview. Movement results were compared using a coding sheet devised by the researcher, based upon work done during a Labanalysis Workshop conducted in 1976 (see Appendix E). Unfortunately, it was possible to collect complete data for only 7 of the original 8 due to student absence at the end of the research period.

Evaluation of the effects of Cooperative Learning strategies on student dance production was continuous and ongoing. In making final determinations, the researcher analyzed survey data, student journals, interview responses and individual movement studies to identify significant changes. Three specific indicators of change were chosen:

- Attitudinal changes toward: the nature and purpose of Unified Arts classes; dance and dance education; and group work.
- Complexity and clarity in the creation of individual movement studies as evidence of critical thinking skills in problem solving and decision making.
- Confidence in performance of individual movement studies as evidence of greater self-esteem.

Whole class data is presented as a context for understanding individual student responses.

Case A: A student who responded favorably to the process and was affected positively in both compositional skill and performance ability.

Case B: A student who responded favorably to the process and showed little growth in compositional skill with considerable growth in performance.

Case C: A student who showed no strong response to the process, but showed growth in both dimensions: compositon and performance.

Case D: A student who responded favorably to the process and showed

considerable growth in compositional skill with minor growth in performance.

Case E: A student who responded favorably to the process and exhibited measurable change, but it is unclear whether that represents growth.

Case F: A student who responded favorably to the process, but showed little growth, and even decline in compositional skill.

Case G: A student who resisted the process, but showed marked improvement in performance skill with slight growth in the dimension of composition.

Details of case data (video analysis and interview responses) have been appended to this report (Appendix D).

Methodology

Preparation for the actual research project was extensive and took two full nine week grading periods (from September to mid-January) to complete. This preparation was deemed necessary due to a complete lack of student experience in discipline based approaches to dance education, wherein response activities are added to the more traditional studio work (technique, composition, learning already prescribed dance "routines" and movement phrases). It was expected that students would need time to become comfortable with the inclusion of reading and writing activities into their dance class routine. It was feared that the introduction of two brand new elements into instruction at the same time (reading and writing AND the specific Cooperative Learning structures) would make it more difficult to determine the true source of study results. (See Appendix A for a more complete description of preparation activities.)

Before the introduction of the new instructional methods, a written survey was administered. Part I identified the student by number, age, race and gender. Part II consisted of a Lickert Scale that ranged from: strongly agree - agree - I don't know - disagree - strongly disagree. Part III required students to respond by checking agreement with one of only two responses for each question. Part IV required one word or full sentence answers. The survey addressed six categories

of student thought to identify skill and attitudes:

- Attitudes about Unified Arts Classes, with such questions as: Unified Arts classes should be fun.
- Attitudes about dance education, with such questions as: We should not have to make up our own dances in dance class; the teacher should be teaching us the dances.
- Attitudes about dance as a profession, with such questions as: Dancers make lots of money.
- Self- concept, with such questions as: I am a good dancer.
- Personal preferences, with such questions as: I like to perform dances.
- Attitudes towards group work with such questions as: I like to work in small groups (4 or 5).
- Student writing ability and skill development

Students were told they would be part of project whose purpose was to " improve dance education by trying a variety of new things and seeing how students respond". They were told that it was important to be very honest in answering survey and other questions so the researcher could find out what the students liked or disliked and hence make changes in her teaching methods. They were reassured that their anonymity would be protected by not writing their names on the pre- or post- surveys.

Every student in the class was called into the studio one at a time to present a solo to be videotaped as a pre-test to determine both performance and compositional skills. This task was presented in advance, and students were told they could either prepare a solo to be taped, or make one up when they got into the studio; either way was fine. Following each performance, each student was asked the same 4 questions. Others were added as they came up during the interview process as a natural course of individual conversations and for clarification. (See Appendix D for specific questions).

Spencer Kagan's description of the purpose and structure of Co-op Co-op from the book: *Learning to Cooperate, Cooperating to Learn* was used as the basis for structuring the learning environment. What follows is a brief description of each of the ten steps as defined by Kagan and how these were either used or modified in the research project.

1) Student centered class discussion: The purpose of this first step is to orient students to the topic; to generate interest and enthusiasm for the project, and to establish student identification with the learning process and ownership of particular aspects of the topic. In this study, students were told the following: in the next unit of study, they would be exploring the questions, What is dance? and Why do people dance? by creating a video on those themes as an entire class. They would be working in smaller groups to create individual dances that would collectively represent a variety of dance forms. The remainder of this first session was devoted to brainstorming answers to the unit questions. Student responses were recorded on chart paper that hung on the wall for the duration of the project, so that new insights could be added at any point throughout the project. Discussion continued with a brief explanation of the concept: form follows function, or, why people dance determines what people dance. How a dance is structured and the manner of its presentation is determined by its purpose, eg. party or social dances are different from concert dances because they serve a different purpose. Students then identified five dance forms that would represent a variety of viewpoints on the question, What is dance?, and that they were interested in exploring. These included: hip-hop (street) dance, African dance, country dances of Laos, aerobic dances and "our own thing" (a totally original dance). Initially several groups began to create hip-hop dances, despite this careful preparation to encourage diversity. When it was pointed out that if everyone chose hip-hop, the teacher would be forced to audition for the best hip-hop dance to be included in the video, students were quite willing to return to their original, diverse topics. Student grouping was based on both interest and experise in the dance form chosen and tended to be homogeneous with respect to race, and in one case, gender.

2) Selection of learning teams: This can be done by the teacher to increase heterogenity within each team or students can select their own teams according to their particular interests with respect to the topic. In this study, students were permitted to select their own teams after many experiences with assigned partnerships. Selection was based on interest in working on one of the five dance forms identified in step #1 as well as a desire to work with particular people.

3) Team building: Assuming that students already know each other, this step helps to establish each member's value to the team, creates a psychologically safe and supportive work environment, demonstrates the necessity for positive interdependency and reinforces such interractive skills as

communication and division of labor. In this study specific strategies employed to accomplish these goals were either direct or modified versions of the following Cooperative Learning structures , as oulined by Spencer Kagan in his article entitled, "The Structural Approach to Cooperative Learning" : Roundrobin, Think-pair-share and Corners. (Kagan, 1989/90, p. 14)

Roundrobin: Used at the point where students first met as smaller groups to begin their work, this structure was used to brainstorm ideas for the group project. A group captain had been assigned to each group and was told that their job was to make sure everyone got a chance to contribute throughout the process and to contact the teacher for intervention only when conflict could not be resolved by the group itself, or questions arose that could not be answered by anyone within the group. The academic and social functions of this structure are to encourage all members to express ideas and opinions equally.

Think-pair-share: In pairs, students explore a topic provided by the teacher (in this case a movement problem was posed), and share their results (a 16 count phrase) with the group. This structure is used for concept development and to encourage purposeful interraction among pairs.

Corners: Randomly selected student trios were assigned to discuss a topic and share their insights, questions and opinions with the entire class. Two modifications were made to this structure, one in the manner of its use and another in the actual material of the structure itself. According to Kagan, the teacher determines alternative topics for each trio to discuss. In this project, every trio was given the same information but was asked to come up with their own interpretation of it. Students were given a handout that represented the steps in the process of choreography in verbal and pictorial form (a model). Trios were instructed to discuss the following: What does it mean to you? I don't understand...(what?) I agree / disagree with... For me, the process is more like (create your own model). "Corners" was employed as a structure within a structure. Step-wise movement through "Co-op Co-op" was interrupted at various points with full class activities such as "Corners" to reinforce earlier class building efforts. This served as a reminder that eventually the entire class would come together to share small group efforts and to focus attention on issues common to the entire class (such as choreographic process). These activities were particularly helpful to refocus class attention when project efforts were interrupted by such school-wide events as city-wide testing.

4) Team topic selection: Students further define their topic based upon the

parameters set by the teacher in step #1 and establish team accountability to the larger class effort. As noted earlier, this was already accomplished as part of step #2 and within the team building activities.

5) Minitopic selection: Each member of the team identifies his/her contribution to the team effort. Individual accountability to the team is established via individual assignments and peer evaluation of contributions. It is accepted and acceptable for some students to make greater contributions than others.

In this project, teams organized themselves in a number of interesting ways. Several had one or two strong leaders or choreographers, others made decisions collectively. In one case, one of the more reluctant movers functioned as rehearsal director and generator of ideas for new material. Other members of this group came up with the actual movement vocabulary and still others were content with their roles as dancers, with no choreographic input. In this group's final dance the rehearsal director's role appeared symbolically as comentator via poses of approval, disapproval or just general "coolness". Interestingly, each team represented a different approach to dance making and collectively, they represented many ways that professional dance companies are organized to produce work. Unfortunately, this insight was not able to be shared with the students involved because it came only after months of reflection into the process, after the students were gone.

6) Minitopic preparation: Each team member works on the agreed upon tasks and prepares to present material to the group. The form of these efforts will vary according to topic, student interest and ability. As seen in the description of step #5, minitopic preparation for choreography was inextricably linked to minitopic selection.

7) Minitopic presentation: Each member returns to the team with a contribution. The teacher supports student efforts by reinforcing the skills of active listening, interviewing and supportive questioning. This is the place where some of the most important learning can occur via peer teaching, communication and synthesis of material. Time was be permitted for students to fully integrate the new information and to conduct more research if needed. Within this choreography project, individual students were not required to present fully developed material to be formally presented to the group and combined into the group dance. This process was used by several groups, however others chose to work more collaboratively. Minitopic presentation was translated as a division

of labor with individual student accountability to their own job: dancer, choreographer, director, collaborator, etc.

8) Preparation of team presentations: Students are encouraged to explore non-lecture ways to present their material to the larger group, such as: Debates, skits, slide shows, videos, interractive displays and demonstrations, and to practice and rehearse their presentations. In this study, video was used as a tool for feedback, self evaluation and final editing prior to the final rehearsal. The auditorium was secured for this effort and students were assigned stage time to rehearse and have their dances recorded on video tape. In the case where costumes, props, sets, lighting or even music had not been an integral part of the choreographic process, these were considered at this stage. Such "extras" are rarely available to inner-city schools such as Mohawk, however music was a major inspiration for all but one of the dances from their inception. For that one group, music selection became part of this step.

9) Team presentations: Each team should be given full control of the classroom time and space. Time should be allotted for question and answer periods following each presentation as well as teacher feed-back to uncover team working processes and to assist in future projects of this nature. For this study, it took one full class session for every group to perform and be videotaped. The only feedback provided at this point was applause, verbal approval of student efforts and a brief question and answer period following each dance presentation.

10) Evaluation: If an evaluation form is to be used, teachers should make this available to students in the preparation stages of their projects. Evaluations should address both the content and the format of team presentations, individual contributions to the team effort and individual papers or projects, if assigned. This helps to guard against the possibility that some students may be tempted to do little or no work at all under theassumption that no one will detect their lack of effort. Evaluation may or may not include grades. In this study, video was used in conjunction with live performance in several formal critique sessions. Simple evaluation forms were filled out by each student for every dance, including their own. The forms asked: 1) Describe several successful things in this dance. 2) What could use improvement? 3) If this were your dance, what ideas do you have for its future development? (Do not repeat #2!) Students watched the video of each dance and were given ample time after each to fill out their forms. They were motivated to be thorough in this endeavor because they wanted good feedback on their own work; they followed the Golden Rule with

gentle reminder from the teacher. Forms were collected and bundled after each viewing. At the very end, students returned to their small groups to read over and analyze the feedback forms. Once again a sheet was prepared for students to record their ideas for future development of their dances: one form per group. Students then returned to the larger group to share what they had learned from these critiques, and presented the parts of their dances that they agreed to work on and improve as a group.

Throughout this entire study students were required to record their observations on a weekly basis and as part of class time in a journal. Often there were specific journal assignments. Several students had minimal command of the English language and were encouraged to write in their native language, draw pictures and/or write through an interpreter. Every student was encouraged to employ a variety of means to record their ideas including diagrams and picures as well as words. The teacher kept a daily log and journal. A teacher conference period immediately followed the study group's class, which greatly enhanced the efficacy of teacher reflection efforts.

RESULTS AND CONCLUSIONS

Analysis of Data

A final study of the data collected revealed that the written pre- and post- student surveys were of minimal help in determining the effects of Cooperative Learning on student dance performance or compositional skill but were helpful in identifying student attitudes and growth in writing skill (as well as understanding about the meaning of "appreciation of the arts"). The two most fruitful measures proved to be the pre- and post- videos of movement studies and student interviews, and are used to form the basis of the Case Study descriptions. However, the following data set the context for analysis of individual case studies. The figures below represent all 29 subjects who participated in the study:

A general shift occurred in the written surveys from neutral (I don't know) or mildly committed responses (I agree) toward stronger, more committed responses (I strongly agree) in the following areas:

* Unified Arts classes should be fun: 29% strongly agreed with this statement prior to the new instructional methods, 71% strongly agreed after.

* Students were asked to decide whether Unified Arts Classes should help them to become artists: 35% of the students did not know if Unified Arts classes should help them to become artists in the pre-survey; this figure became 11% at the end with 65% agreeing with the statement and 23% disagreed.

* To the idea that Unified Arts classes were there to give students a break from their other classes, initially 35% of the students responded that they did not know. This figure became 0% at the end, with 47% agreeing and 53% disagreed.

* That Unified Arts classes should include reading and writing activities in addition to the more expected studio activities, initial responses were as follows: 6% either agreed or strongly agreed with this concept, 29% said they did not know, and 65% disagreed. Post-study figures were as follows: 35% felt they should be expected to read and/or write in Unified Arts classes, only 12% did not know, and 53% felt they should not.

* As to student ideas about what dance classes should include: 19% strongly felt that they should learn jazz prior to the study. By the end this figure had risen to 50%. Similar shifts occurred when asked about ballet (12% strongly

agreed initially; 41% by the end) and modern dance (18% strongly agreed initially; 41% by the end).

Prior to the study, 18% of the students did not know if they should make up their own dances in dance class, or if the teacher should be making up all the dances. This figure became 12% at the end. Initially, 12% of the students thought the teacher should make up all the dances in dance class. This figure dropped to 6% at the end. Initially, 70%of the students thought they should be allowed to make up their own dances. By the end 82% believed this to be true.

* When students were asked if they thought dance was a profession for women, 18% initially responded that they did not know, 6% agreed and 70% disagreed. These figures became: 0%said they did not know, 6% agreed and 94% disagreed. This meant that every "I don't know" response turned into the more knowledgeable disagreement.

The survey asked students to respond with a yes or no answer about some of the activities they were asked to participate in during the study. Their responses were as follows:

* It is easy for me to make up dances. Pre-survey: 35% said yes.
  Post-survey: 53% said yes.
* I like to work all by myself on dances. Pre-survey: 29% said yes.
  Post-survey: 23% said yes.
* I like to work in small groups (4-5). Pre-survey: 82% said yes.
  Post-survey: 94% said yes.
* I like to choose the members of my group.
  No change: In both surveys 88% said yes.
* I like to work on dances as an entire class (for example our "class dance").
  Pre-survey: 88% said yes.
  Post-survey: 47% said yes.
* We should have more 'free time' to make up our own dances.
  No change: In both surveys 100% said yes.
* I like it when we video our dances in class.
  Pre-survey: 88% said yes.
  Post-survey: 100% said yes.
* I like it when we look at the videos of our class.
  No change: In both surveys 94% said yes.

* I like to write in a journal in class.	Pre-survey:	47% said yes.
	Post-survey:	24% said yes.

Questions # 66 and #67 (originally intended to provide a writing sample) revealed a great deal on several levels. (See APPENDICES B and C for complete results.) Of the 17 respondents to question #66 (What does it mean to" appreciate the arts"?) three students (or 18%) said they did not know in the pre-survey, with 3 questionable responses (it was unclear what students meant). By the end of the study 100% were able to respond appropriately, and several drew from a variety of class experiences to come up with their answers, essentially synthesizing a wide range of information. For example, student #1 writes: "To recognize the people who made the arts and who performed them. We should learn how to do the dances they did and why they did them." This student drew on dance history, our multicultural experiences and her own self-knowledge to come up with a definition that included a way to teach appreciation: through direct experience. Responses to question # 67 reveals what must be one of the few universal attitudes about arts classes: they should be fun! Implications from this to dance (and other arts) pedagogy are clear: what can arts teachers do with this extra burden that is not shared by the teachers in the "academic" areas? In addition, when classes are electives (as in the case of dance and drama) student expectations for them to be fun gains a cutting edge: often, a teacher's job is dependent upon student enrollment. Clearly, these issues must be dealt with when considering the adoption of discipline based approaches to education in any or all of the arts.

Representative Case Histories

See APPENDIX D and F for additional information on the case histories described below.

As was stated earlier, seven students were selected as representative of a range of responses to the Cooperative Learning structures used in the study. What follows is a brief description of each of the seven students, and a more detailed analysis of their pre- and post- movement studies. A framework based on the work of Rudolph von Laban (especially Motif Description) was used to identify changes in the work of these students. Although terms peculiar to Labanalysis are avoided whenever possible, they are included for clarity and for those who

understand them. Efforts have been made to make the following descriptions understandable to the lay reader, without sacrificing the clarity and specificity afforded by the Laban terminology.

Case A: Caucasian Female; "Quietly Effective"

Case A identified herself as liking to dance, but found it difficult to do. She also stated that it was hard for her to perform and create her own dances. These feelings did not change, through the course of the study. However, her attitudes toward group work did: initially she stated that she liked to work by herself, but by the end of the study she preferred to work in small groups, stating that group work " helped me get better ideas about what other people think". Typical of many of the students, dance occupied a fairly private function in her life. She reported dancing alone in her room to her favorite music for long periods of time to work out frustrations or to practice new moves. In class she presented herself as self-assured, mature for her age, and independent. She could be counted upon to be enthusiastic (but not bubbly), hardworking and willing to try new things. She really disliked performing for her peers because "they're, like, in style, and [the kind of dancing she does] is not in style". As to other performance opportunities, it "depends on the crowd" as to whether she would enjoy them or not. Once, she even fainted due to performance anxiety.

Pre-video (Length: 21 seconds)

Movement material was non-descript, aerobic-like and identified by the student as "modern do what you want". Performance of the material was noncommittal. Only three basic actions were used with minimal variations to form one awkward movement phrase. Emphasis was placed on the step pattern of: side, back, back, side to form an open box step, with no attention to full-bodied movement statements. Rhythmic structure was inconsistent and awkward: at the end of one set of actions it was clear that she wanted to repeat it exactly, but found herself on the wrong foot and so, faltered before each repeat, until she accomplished the desired weight transfer. Arms were uncommitted, just hanging penguin-like at her side with no attention to shaping. Body posture was upright with a downward focus, as if to watch her feet throughout. Knees remained bent and somewhat resilient throughout the study, particularly when she was sure of her actions. Use of space was equally non-committal: lateral actions (side to side) dominate with no choices as to pathway. No clear beginning or ending existed.

Post- video (Length: 24 seconds)

There were 3 clear sections to this study which included a new element: a stool. Four movement phrases were cretaed from eight basic actions. Section 1 began with a a sliding walk around the stool, ending in front of it. She then performed 4 clear jumping jacks. Section two began with the side to side chasee and rocking step from the first dance, but was repeated here with much more clarity and a clear choice about her arms: they crossed and swung open. A new side to side swing with an indication of a full body circle (in the coronal plane) ended with a clear and committed reach sideward. Section three began with seated on the stool afterwhich she curved her torso very far right and left with arms wide like airplane wings reaching fully. The study ended with a flourish looking straight at the camera for the first time; as if to say "tah-dah!". Although the focus remained down until the very end, and arms moved in a restricted (bound) manner, the performance was far more committal with greater clarity of purpose and risk-taking in her movement choices. Movement preferences to lateral actions of the limbs and neutral to light weight usage remained a preferrance, but actions were generally more full-bodied through greater torso involvement and even initiation. This study represents improvements in the amount and intricacy of movement material, marked confidence and clarity in her performance and more definite shaping of space, time and effort qualities.

Case B: Asian-American Female; "Eager to Please"

In the written pre-survey, Case B showed an extremely positive attitude about herself, about her abilities as a dancer, performer and choreographer. She stated that she did not like to work on dances alone, and that she disliked any writing activities in dance classes. These attitudes remained intact for the duration of the study. A very sociable, energetic and refreshingly un-jaded 14 year old, Case B was obviously well-liked and trusted by her peers. She seemed to move comfortably among the three major groups that tended to exist as homogeneous entities or communities within the larger school community (Black, White and Asian students), but made it clear that she was most comfortable with her compatriots. Born in Laos, Case B had an excellent command of the spoken English language, and often served as liason between the Asian students and the other students as well as the teachers. Asian students typically stuck together and presented as either very shy (females) or aloof (males). Both males and

females were very protective of each other. The latter was often done with little regard to the personal risk involved, as when a teacher demanded silence and an Asian student would risk punishment to explain an assignment to a confused friend. In class, Case B spoke Laotian or Cambodian frequently to translate an unfamiliar English phrase for her friends. She summed the situation up well in her interview, when asked if she liked to perform. She says, " I love to perform! My friends don't like to perform...they are shy...they say: 'this is not Laos, this is America. I don't care what people say." One look at Case B's video reveals an expert dancer: exquisite hand shapes and movements, a wave-like rocking flow, complete absorption and joy in the act of dancing. One would also see an interesting paradox: a quality of child-like innocence with the grace, assuredness and sensuality of a grown woman. A major source of support for her dancing (and that of the other Asian students) came from her immediate and extended family, especially around holiday times. She reported learning one of the dances she showed for a New Year's party, describing the amount of practice needed and the elaborate costuming and make-up.

Pre-video (Length: 1 minute and 2 seconds)

This student chose to perform a study in her native movement vocabulary: she called it "Laotian country dance". In this study 17 distinct actions were organized into one long, continuous phrase. Three main hand shapes were used: thumb to forefinger with other fingers splayed; a very open and hyperextended hand with a foreward inclination of the forefinger; and a very splayed hand with fingers fanned from pinky to pointing forefinger. Variations occurred as symmetrical and assymmetrical placement of the hands in low, middle and high areas of the personal kinesphere. Forward diagonals with cross lateral relationships of the upper and lower body, typical of Laotian dance were used frquently. Underneath the clear design of the hands and arms was a delicate resilient pulse with imperceptible weight shifts, mostly front to back. Naturally a very beautiful dancer whose movements were graceful and delicate with striking arm gestures and clear committed hand shapes, she exhibited an extraordinary sense of line and body design in space. Especially clear, and unusual from a western-European perspective, were the pulls between the forward and backward diagonals. She looked down as if concentrating on what came next, giving her movements the impression that the head was dissociated from the body's actions.

Post-video (1 minute and 10 seconds)

11 basic actions were organized into one long and flowing phrase with 3 distinct sections. Beginning and ending sections were characterized by actions that were done to the right and symmetrically repeated to the left. The middle section contained more distinct actions with variations and a constant play of symmetrical use of the body vs. assymmetrical gestures, high to low. Although the same delicate, lovely flow was there with clear designs in space, this time her head, eyes and focus were part of the dance, tilting away or toward the action, creating a more fully committed performance. The beginning and end of the study were emphasized with a bow of the head, palms pressed together at the center of the chest (as in prayer). Choreographically, the same basic vocabulary was used (Laotian country dance) however the attitude toward space was far more three dimensional. In addition to diagonals, levels from low to high were explored and forward and back actions covered more of the stage space as well as a fuller use of the immediate kinesphere (dancer's space). This study represents s[illegible]t improvements in compositional structure with greater attention to phrasing and space, and considerable growth in performance aspects: clarity, confidence and committment.

Case C: Asian-American Female; "Painfully Shy"

Case C was a very shy 12 year old (in contrast to her effervescent and courageous aforementioned friend). It was difficult to find out very much about this student's feelings, as she required a translator for every written and for most spoken activities. This student began the study stating that she liked to dance, and perform and make up dances and that it was easy for her to perform, and ended the study with negative feelings in all of those areas. And yet, when questioned about her feelings for group work, she remained positive throughout the study. Comparison of pre- and post- movement studies, however, reveals improvements in confidence, committment and clarity of performance. She is here presented as an example of the kind of student who may not benefit from the Cooperative structures used, or who may need more support to <u>feel</u> better about it. In her case her feelings indicate one thing and her actual performance reveals another.

Pre-video (Length: 32 seconds)

6 distinct actions are organized into one long phrase. Three basic hand shapes (forefinger to thumb, pointing forefinger, and open hyperextended hand with forefinger slightly foreward) were employed with symmetrical and assymmetrical variations in high middle and low areas of the immediate kinesphere. It was almost painful to watch this performance because the dancer was so clearly uncomfortable: her eyes wandered around the room as if looking for escape. Her actions were clear, but uncommitted: spatially restricted, never fully realized. She seemed to be sure of the sequence, but body design in space was fuzzy, and physicality was absent

.

Post-video (Length: 50 seconds)

Although the same basic shyness was present in this movement study, there was more physical committment to the actions performed. The torso was more involved in the hand actions which reach out from the immediate kinesphere. A more three dimensional use of space was seen with increased use of diagonals, and clear front to back actions. Arms were permitted to swing in circular designs and the play of symmetry and assymmetry was much more purposeful. Rhythmic structure was more defined and consistent. A bow was added to signal the dance's end. Focus still shifted out of harmony with the action, giving the same dissociated appearance as the first study. This study represents marked improvement in performance aspects (especially clarity and confidence) with noticeable improvements in the dance composition. This student represents the kind of student who relies heavily upon peers and family for support and may open herself to a trusted teacher, but will resist any activities requiring great personal risk (such as performing).

Case Study D: Asian-American Male, "Hesitant, but Eager"

Case D was a joy to have in class. He was attentive, polite and willing to try new activities and take risks when he felt safe to do so. At age 15, he was one of the older eighth graders, which might explain his aura of maturity. Always well dressed and impeccably groomed, he was very conscious of his appearance. He was typical of the kind of student who was extremely interested in dancing and performing but would not permit himself to totally abandon himself to the experiences for fear of how the peer group might react. He was constant checking

out the group for their approval. Case D would not bring himself to perform a solo for video the first time he came into the studio for the pre-video and interview. He had to leave and come back. During that time he consulted with friends. Case D represents the most dramatic improvement in both compositional skills and performance aspects.

Pre-video (Length: 32 seconds):

Basically only two actions were present in this one movement phrase. He skipped and clapped in front and in back of himself with a natural weighted swing of the from place to place. Occasionally he raised one leg to clap underneath it, alternating legs, but mostly he skipped, circling the performance space clockwise and reversed direction. Actions were performed almost reluctantly, with very little energy, focus or clarity. There was a feeling of marking or merely indicating actions and sequences. Interview revealed that this was a Cambodian coconut dance, and in his mind he was dancing around a woman. He learned this dance in his native country: Cambodia.

Post-video (Length: 36 seconds):

6 basic, and highly contrasting, actions comprised a single movement phrase. Several things are notable about this study: it combined traditional Laotian dance movements (the clapping skip from coconut dance) with material learned in class and a smattering of hip-hop (M.C. Hammer step). He also changed level in a dramatic manner (he falls onto his hands) and tried an alternate support (hands and feet in push-up position) a position seen in gym class or in some of the hip-hop dances. Greater committment to the movement was seen in a more full spectrum of effort qualities. His skips had a more resilient rebound, the center of weight initiated and participated more fully in each action and the use of design as well as pathway space was more deliberate. Once again, what he said on paper about himself ("I am not a very good dancer", I am not good at making up dances") belies what happened in terms of increased confidence, compositional skill and committment in his final performance. Is this a case of polite modesty? or the more you know the more you realize and appreciate what you don't know?

Case E: African-American Male "Americanized"

The researcher knew Case E as a sixth grader recently immigrated from

Ethiopia. One image would sum up the character of this student: in sixth grade Mohawk had an artist in residence from Africa (a dancer, drummer, wood-carver) and Case E was in his performance group. When it was another group's turn to perform, Case E was in the wings dancing their part. He did not stop dancing for the duration of the hour long performance and it seemed to make little difference to him whether he danced on or off the stage. As an eighth grader, Case E learned to "be cool". The boyish eagerness and energy were gone and seemed to be replaced with suspicion and a strong need to conform. However, his pleasure in movement appeared in his wholehearted participation in the most athletically challenging and macho aspects of dance class: push-ups (Case E would do them double time); aerobics (he was indefatiguable); partnering. In addition, on the anonymous written survey, he admitted to wanting to become a professional dancer and responded positively to every question regarding his image of himself as a dancer, choreographer and performer.

Per-video (Length: 45 seconds)

5 basic actions comprise this very minimalist one phrase movement study. Clearly an Ethiopian dance, movements are basically: a forward walk toward the audience, a turn, a walk away, another turn (so he ended facing the audience) and a very rhythmic shaking of the shoulders with strong downward accents from a wide and resilient base. The torso was inclined forward into the sagittal plane with hands curved at the waist as if thumbs were hooked into a belt. The dancer's weight was gradually lowered, accented by quick upward pulses of one knee, and then the other. The entire phrase was repeated twice, one time facing the audience, one time with his back to the audience. It was clear from the movement and was later confirmed in the interview that the dancer imagined himself to be surrounded by many people.

Post-video (Length: 20 sec.)

No longer relying on his native dance vocabulary, this final study was dramatically different from the first. 5 basic and highly contrasting actions were organized into 2 distinct movement phrases. From western European perspective, the final study was far more complex, deliberate and varied. The study began with a clear opening pose, followed by a fall onto his hands. A series of sideward jumps on hands and feet with the body stiff and straight interspersed with log rolls completed the first movement phrase. Phrase two

began standing and he basically mimed a basketball dribble through and around a wide bent knee stance. A freeze in that pose signalled the end of the dance. Actions chosen for this study were physically challenging and combined original material with steps learned in class. Performance was more full-bodied and physically committed, and represents marked performance and compositional skills from a western-European perspective. When asked whether he felt this dance was better than his first study, he replied: "I think the two of them is better". This researcher agrees.

Case F: African-American Female "Pining For Her Friend"

Case F presented herself as being very interested in dance and responded favorably throughout the study to questions about her image of herself as a dancer, performer and choreographer. She was very strongly attached, and (it turned out) dependent, upon one student who left school halfway through the study. Case F represents a student who reponded extremely favrably to the Cooperative Learning process, but showed little or no real improvement in her final movement study. It is this researcher's view that this was due to her strong attachment to one person, who was the basis for her support.

Pre-video (Length: 51 seconds)

8 distinct actions comprised 7 very short and disjointed movement phrases. Identified by the student as pop-rock and by the researcher as hip-hop (or street dance), predominantly full-bodied actions alternate with arm and shoulder isolations. Phrasing was very sloppy and unclear throughout with hesitations, as if to remember sequence. A very equal use of forward, backward and sideward directions was used in both facings and step patterns. Most phrase material was repeated at least two, and more commonly four times. Having seen most of this movement vocabulary from other movement studies (M.C. Hammer, electric slide, Bartman) the researcher saw no innovation or variation on the commonly used hip-hop step patterns. Performance of this material was sloppy, indistinct, with awkward transitions as if marked. Often coordinations between upper and lower body actions and rhythmns were out of synch with each other, contributing to the awkwardness of this performance.

Post-video (Length: 38 seconds)

There is not much more to say about this final study which was basically a

repeat of the first dance. The same 8 basic actions comprised 5 very short and disjointed phrases. She attempted less movement or fewer "steps" but there was more clarity and crispness in their performance in terms of body design. However, rhythmns remained fuzzy and coordinations of upper to lower boy were still off. When asked about her final study, she said it would be better if her friend were there to do it with her. She went on to say, " It's better for me to work with someone I know because I won't be afraid. They help me bring up my ccourage." One of the benefits of group work for this student was "getting to know [other people's] skills and ways." She also learned "the meaning between gymnastics and aerobics", reporting that prior to this class she thought they were the same. This student represents a typical pattern among middle school students: a strong attachment to one other person, or a peer group, that becomes a top priority. Social issues such as these, must be addressed when implementing Cooperative Learning structures and need to be dealt with in determining appropriate strategies for specific learning tasks.

Case G: African-American Female "Fiercely Independent"

This student would assume the leadership role in any group she was part of, if left with a free rein. Fiercely independent, but rarely bossy, she asserted herself by gently but clearly censoring the input of her peers. "That would look dumb" or "That would feel awkward" were the phrases she would use to accomplish that goal. Case G was very involved in every aspect of the school. She was on the honor roll every quarter for excellent academic achievement, she participated in the school choir and assumed leadership roles in arranging for special events: parties, the 8th grade prom, etc. She made it very clear that her mother actively participated in her school life. In her small group project, she brought some African dance steps to class that her mother had taught her. The other strong source of dance support for her was from a private dance studio where she was taking tap classes with her mom and her sister. In interview, when asked about group work she said she did not find it helpful, preferring to work alone, saying, "If I'm doing something and it's my way, then I don't have to do anything anybody else's way..." However in both pre- and post-surveys, she stated that she liked to work in groups of 4 to 5 and that she preferred to chose the members of her group, rather than work alone. This brings up an improtant question about what, precisely, does a student like this get from the group situation?

Pre-video (Length: 1 minute 12 seconds)

4 actual tap steps were arranged into 6 very short and disjointed phrases. Most of her attention seemed to be focussed on sequence. The legs and feet dominated with tap rhythmns that faltered when she forgot what came next; the arms dangled and merely indicated designs in the space with no style, energy, or nuance. Focus had no relationship to the body's action: she looked at the ceiling, down at the floor, to the corners of the room and usually away from the action, as if bored by it or denying its occurrance. No clear beginning or end to the dance existed.

Post-video (Length: 2 minutes.)

Very similar to her first study, this one clearly showed hours of practice. The performance showed clarity of movement, committment to the physicality of each action and confidence about sequence and performance. Actions were more full-bodied with arms and focus participating in the main actions. Gestures reached away from the body, which was less contained within the immediate kinesphere. Other evidence of increased attention to space included clarity of direction and facing, a variety of pathways and body shaping. New actions such as kicks and slides added spice to what was obviously a previously learned tap routine. Tap rhythmns were clearer, more intricate and performed with greater assertion. This student was selected as an example of a student who remained independent of the process from beginning to end. The movement material she chose to present was from her private lessons. She was the only one of all the study subjects who did not incorporate class material into her pre- and post-videos. Her tap routine bore no relation to her small group work (which was an African dance). Despite efforts to encourage her to incorporate more of the work of her peers into her own process, she remained fiercely independent. She seemed to have no really close friends or to be able to trust anyone within the dance class, and relied heavily on family for support.

Conclusions

This study clearly demonstrated that Cooperative Learning structures have a definite and very useful place in the dance classroom and studio. Cooperative Learning can provide a reliable means to structure group work to insure that

every student is an active participant. In this study, students created their own learning tasks within a larger framework established by the teacher and were held accountable by their group-mates, by the entire class project and by the teacher. Positive qualities of peer interraction were used to enhance:

* self confidence
* communication
* learning in both response and production activities
* motivation
* integration of critical, historical, cultural, social and aesthetic inquiry

The Cooperative Learning structures used, enabled the researcher to address student diversity with dignity and diffused conflict by enabling students to become resources for each other.

As a result of the cooperative methods used, all but one of the study subjects showed marked improvements in either performance or compositional skills or both. All demonstrated greater confidence, self-assurance and clarity in their final movement studies. Because students were encouraged to go to their cultural roots to find movement material and the focus of the project was diversity, a richly varied set of end products resulted. In addition, some interesting issues rose to the surface that are presented below to provide guidance to anyone attempting to repeat this, or any project like it:

* The issue of cultural heritage: The assignment to draw upon the student's cultural roots for movement material was an easy one for students whose cultures have a strong dance tradition. Asian- and African- American students found this task to contain no problems. The Caucasian, predominantly Appalachian students had the most difficult time coming up with movement material. Many were too ashamed to admit to an Appalachian heritage and IF they had any knowledge of clogging or other Appalachian dance forms, they never brought it into the studio. Cheerleading drills, aerobics, jazz phrases taught in class and stretching exercises formed the basis for their movement vocabulary.

* The dominant culture: The popularity of hip-hop dances and the glamour of street culture surfaced as a strong issue in this project. Students either: scrambled to become an accepted member of the "in" crowd; strongly denied any interest in the popular dances; or ignored the phenomenon altogether by either doing their own thing or by finding their own culture's "popular" dances.

The issue came up time and again, especially as students expressed interest in performing their dances for the entire school. The consensus of opinion was that the only kind of dancing the entire school population could relate to was hip-hop. The hip-hop group was very anxious to share their work, while the others resisted and even refused to perform. In order to create a psychologically safe atmosphere for students to take personal risks, the researcher promised students that they would not be required to perform. Although a few students felt resentful about the end result of this policy (the class never did perform as a whole), this researcher found the benefits (in the form of innovative student choreography) to far out weigh the pitfalls. (Refer to APPENDIX D: Student Interviews for specific comments on this issue.) If learning within the dance studio is to extend beyond those walls and into the larger school community, the entire school must provide a supportive environment conducive to expressions of individuality and diversity. It is this researcher's view that efforts must be made to educate the entire staff about the goals of the dance education program if it is to be at all effective.

* Music and dance as inseparable in the minds of the middle school child: Another issue that came out in student work was a strong connection in their minds between music and dance. Typically, they preferred to begin any dance-making efforts with a favorite piece of music. They then expected to create the dance to exactly mimic the rhythms and other qualities of the music. The notion that a dance could begin from an idea, a feeling, an exploration of a movement quality or any other source was foreign to them. It was extremely challenging to begin a creative-based movement program at the middle school level when the students have had no prior experience with creative movement.

* The extremely shy student: Newly immigrated, extremely shy or especially challenged students need a great deal of support in order for them to be successful, especially in group situations. This research reinforces the idea of permitting them to pick their own partners for such risky tasks as dance making. If that is not feasible, it is this researcher's view that efforts must be made to assign such students a patient and nurturant partner; someone who will be able to "bring their courage up".

* The relationship between community and school dance programs: Students who participated in afterschool classes at private studios or recreation centers were eager to show off the routines they learned there. When these routines are well crafted and anatomically sound, they can become a valuable resource for the public school dance program, especially when they represent

dance forms unfamiliar to the dance educator. Too often the community dance teachers view the presence of certified dance personnel in the school as a threat to their livelihood, when in fact, the public school dance programs are often a source of support to the community programs. Hopefully this can become a two way street.

* Dance class should be fun! Students who come to a well structured dance program with the expectation that dance classes will be free and/or party time learn quickly that dance is a serious discipline in addition to being a joyous outlet. In this study, students were resistant to the reading and writing activities (especially the journal work). It would be ideal for language arts teachers and arts teachers to work collaboratively on such activities. Once again, it is difficult for one of the arts teachers to take a discipline based approach to arts education when there is no schoolwide or even arts team support for such efforts. Often cited as a problem by visual art teachers, it is especially so in dance where most people assume that little substantive structure (hence learning) exists. However, student desire for direct learning experiences cannot be ignored and can even be utilized using Cooperative Learning structures to incorporate research activities. A side issue to this is: what students say they like and its relationship to what they are able to do are often two different things. Students reported disliking the writing activities, and yet their writing did improve over the course of the study (see APPENDICES B and C). Students reported disliking the warm-up exercises and yet those movements appeared frequently in their movement studies.

What this study accomplished for this researcher was profound, even transforming. This work has enabled her to use Cooperative Learning structures with facility throughout the dance curriculum and to address the needs of highly diverse classes (including mainstreamed students with a variety of disabilities). These structures enable students and teacher alike to work more efficiently and to go beyond the superficial aspects of a topic for more substantive learning. The habit of reflection has become strongly ingrained in the form of a teacher's log, and is used by this researcher to provide direction for lesson planning. In addition, regular reflection activities are shared with students to critique activites, identify goals, recognize progress, and discover new directions. Perhaps most profound, is the use of video to document student progress and to assess student learning. As a result of this study, this researcher has been able to incorporate video into the classroom on a regular basis. When shared with

students, especially in conjunction with an interview process, video facilitates the metacognitive aspects of learning. Students develop self-critical as well as aesthetic skills, and become less dependent upon teacher feed-back as they look at the video documentation of their dances, reflect upon what they see and use that information to develop future movement material. Cooperative Learning structures facilitate these efforts by enabling a part of the class to be self sustaining for a period, so that dances can be videoed and interviews can be held. Cooerpeative Learning used in this manner makes individualized instruction a reality.

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Appendix A: Preparation for the Research September 1990 to January1991

Game-like structures were used to build the prerequisite social and conceptual skills needed for the final project. Students came to the project, which began in February, having worked on the following social skills: verbal and non-verbal communication (sending / encoding, receiving / decoding visual, verbal and non-verbal information); self-confidence; trust and the willingness to take risks. Particular barriers to risk taking were identified and addressed via group building activities: fear of appearing foolish or stupid to one's peers; fear of making mistakes; fear of failure; fear of being misunderstood or made fun of when sharing heartfelt feelings; and fear of being ostracized. An overall strategy for dealing with these issues was to permit students to select their own partners and groups at the beginning of the year and to move into random or teacher selected groupings as time went on. Many of these students had little or no formal experiences with dance prior to this year, hence it was anticipated that their comfort level with the subject itself may vary widely from student to student. It was hoped that increasing student comfort levels with their work-mates at the beginning of the year when dance comfort levels might be tenuous would result in an overall atmosphere of confidence and trust. As the year went on, and students gained interest, enthusiasm and confidence in their dance abilities as well as trust in each other and the teacher, they would be more prepared to take on the challenge of cooperating with unknown, unfamiliar or even disliked work-mates. The teacher increased the trust level by reassuring students that opportunities to perform outside of the classroom would arise throughout the year, however, no one was required to perform, nor would grades be dependent upon performance. However, within the dance class, student sharing was a regular part of the program, hence it was important for each member of the group to feel trustful of every other member. It was expected that a greater acceptance of individual difference within the class would ensue from carefully assigned partnerships which would result in raising the level of tolerance, empathy, and compassion within the entire group. These are essential components of a 'psychologically safe' creative learning environment, particularly critical for racially mixed classes where prejudice may be a strong undercurrent and where every student's preoccupation with the physical changes associated with puberty raises the inhibition level. Another thing that makes dance education at the middles school level so problematic is the social insecurity of this age group, and their strong identity to a particular peer group. These very "problems" can be turned into powerful motivators when they become part of an intrinsic reward system. A regular mechanism for student reflection enables students to monitor their own progress in both social and academic venus. Journal activities that ask students to describe their feelings before, during and after a given experience can direct their attention to such things as changes in their own attitude from social insecurity to greater social confidence. Knowing that successful completion of a given task will

result in the ability to choose their own work mates, students become highly motivated to work hard and to work well with assigned partners.

Dance content covered prior to the research project included:

1) principles of warm-up and conditioning specific to the dance forms studies;
2) development of strength, flexibility, coordination and endurance as aspects of technique in dance
3) exploration of motif and manipulation in choreography
4) use of description, interpretation and evaluation as aspects of professional as well as student dance criticism
5) Labanotation symbols for direction, level, person and pathway
6) introduction to dance history, including a variety of dance forms.

Appendix B: Pre- and Post- Survey: Question 66

What does it mean when we say "appreciate the arts"? What does it mean to appreciate the arts?

Pre-test responses	Post-test responses
1. To recognize the famous people who invented the arts or was recognized for the arts.	1. To recognize the people who made the arts and who performed them. We should learn how to do the dances they did and why they did them.
2. I don't know.	2. We like to cheer people and be good.
3. I don't know.	3. I listen to my group & what they want to do.
4. I don't know.	4. It meand that the dance is very good or wonderful.
5. It mans thaikin the arts.	5. To thank you for the dance and to thank you for the make up dance.
6. Except what you do, except yourself.	6. Appreciate what you do.
7. I think that when this phrase is said, it is simply telling us to enjoy what we do. It probably means to cooperate and enjoy what your doing and to respect what you are learning.	7. I think this means to enjoy yourself and everything you do while in dance or while working on a dance.
8. It means we should take time to learn about the arts.	8. To respect the arts and to learn them. To teach them to other's that don't know them.
9. It means that if you going to become a arts person you have to stick with it. And work hard on it.	9. It means listen to what each people say. they appreciate what are we doing. If we do good at it.
10. When you do a dance the thing is that you are happy for the arts.	10. We like and tell the art that we like how it is.
11. What it means is when you should be happy that people are doing this for you and loving U.A.	11. Like be glad for it cause others schools might not have it.
12. It means to be glad about what your doing, and be thankful that you have the talent to do so. It means to be happy about what you are doing for your class.	12. It means to like it keep doing it and go to high school and learn more about it, study it. It also helps us with flexibility and football and basket ball and other academic games such as soccer so you won't hurt yourself when you do your stretching.
13. dance tecneic	13. respect the artistic ways
14. To have respect to the other cultures and lifestyles.	14. To enjoy the performances understand not to be rude and disrespectful.
15. I think it means respect and cherish the arts as if it you even if it is not.	15. To me, appreciate the artswere special to means to treat it as if it were special.

16. When we say we appreciate the arts we mean that we enjoy the arts. To appreciate the arts you have to be able to understand the arts.

17. Learn to respect it.

16. When you appreciate the arts you like to dance. You enjoy practicing over and over until you get it right.

17. Have respect for the arts and learn to use them.

Appendix C: Pre- and Post- Survey: Question 67

Dance class should be

Pre-test responses	Post-test responses
1. fun to do different thing and different dances from different countries or places.	1. fun !
2. worked hard and belief in yourself that you can do it. when we signed up for dance we have to worked hard. Belief in yourself that you can do it.	2. a good dance and study. Dance class should be nice and nice floor to dance on.
3. wear up before they dance. every dance people have to go to college. They have to work hard to be a dancer.	3. have more time to make up the dance, and it should be fun.
4. learn more dance help other people who don't know how to dance. Talk to them about dance.	4. We need more time to work on the dance. And go look at the other people dance and work a lot of dance.
5. fun to dance what grape and dance class should be fun go anothe school to dance.	5. fun to dance and great to dance.
6. fun, interesting, different, better	6. fun, exciting, where we learn about everybodies culter dances
7. Fun and enjoyable. You should be able to express yourself in all of the dances you do. You should have the opportunity to learn different types of dances from <u>every</u> country.	7. Fun and appreciative to all. It should be educational and give students the opportunity to learn different dances from other countries.
8. fun, exciting and educational.	8. Fun, and exciting, and a good workout. It should be taken serious so no one will get hurt.
9. fun. In dance class we should lot of different type of dance or differnt type of culture. When I in middle school I always think of become a dancer person. Everybody told me that is fun. I really like dances alot.	9. fun.
10. fun. have free time and dance what you have to special for. Like if she say that this Monday you have to have your own group and make up something you like then if she or he like it could preform on live or for school. You could also earn money for school.	10. fun and interesting. I love to dance but I would like to dance in this class too. All we do most of the time in dance class is warm-up and that's about it.
11. Like it is already.	11. fun, exciting and understandable.
12. just like it is now, today!	12. like its always been like it is today and
13. fun, free, not boring	13. fun and not boring
14. Fun, interesting, exciting, lots of performances. and reading.	14. More interesting more films enjoyment funtime parties
15. exciting, full of surprizes, explorative in the historyof dance, and memorable	15. fun, creative, imaginative. In dance class I would like to let my mind go.

16. In dance class we should make up our own dances. We should go places not just in the state you live in but other states, to see people perform and see famous dancers and singers.

17. fun, a performing class

16. It sould be fun and you should be able to do what you want to do. Say something about other people's dances.

17. fun and challenging. I also think that dance class should be exciting.

Appendix D: Student Pre- and Post- Video Interviews

The following questions were asked at some point in the pre-video interview of every student:

* Begin by telling me anything you want about your dance.
* Did you make his dance up yourself? Before you came here or on the spot?
* Where did you get your ideas for this dance?
* Is your dance about anything? does it tell a story or express a feeling?
* What type of dance is this? [Name the dance form.]
* What makes this kind of dance a good dance, or this type of dancer a good dancer? [Criteria for excellence, as determined by the student.]

The following questions were asked at some point in the post-video interview of every student:

* Tell me something about the dance you just did.
* How is it different from the dance you did last time?
* How do you feel about performing?
* Did it help you to work in your small groups?

The letter "T" is used to designate the teacher part of the dialogue. The letter "S" designates student responses.

Case Study A: Caucasian Female

First Interview: Pre-video interview:

T: Tell me whatever you'd like to say about your dance.
S: Mainly I just like to dance, but I have a problem sweating a lot.
T: Well, that happens to dancers. What about this dance that you made up; tell me about it.
S: I like to move my feet a lot. Like when I go up in my room alone, I , like, throw myself all over the place and move my feet.
T: In watching it, it sounded to me like the rhythms that you were making were important to you when you were doing your feet. Is that true? What were you thinking about there?
S: I like my rhythms to be the same, not different the one way than the other way. That just confuses me. I just go with what I am doing and e what happens in the end.
T: By that you mean that when you do something on the right side you like to repeat it on the other, like from side to side, or do you mean something different?
S: Well, if I go forward, I like to try it backward...if I go this way [indicates to the right with her hands] I go this way [indicates left with hands].
T: What made you think about this dance? or Where did you get your ideas for this dance?
S: Well, I like something I can take from classes...things I see outside...I just try to copy anywhere I can.
T: Is there anyplace you like to copy from more than others? For example, do you copy from other people, from concerts, from videos, or from all of those kinds of things?S: I guess, all over.
T: In your mind, does this dance have music?
S: Yeah. With that kind of beat.
T: Oh, so long as the music has that kind of beat?
S: I can make up dances to fit the beat.
T: But, while you were performing this today, were you thinking about music, or were you mostly thinking about the dancing and the rhythms you were making?
S: I'm mostly concentrating on the beat, because it confuses me if I try to concentrate on the music because I get my feet all mixed up and I'll fall. So I just try to concentrate on what I am doing.
T: So, it's really on what you are doing at the moment that you are thinking about?
S: Yes.

T: In your mind, is this dance about anything? In other words, does it tell a story, or express anything that you are feeling?

S: No

T: Did you make this dance up before you came here, or did you make it up on the spot?

S: I just did it.

T: If you had to say what type of dance this is, would you be able to give it a label, say this is ... (what?)

S: Well, I don't like street dance. I would just say it's modern do what you want, that's it.

T: Your own original dance?

S: Yeah.

Second interview: Post- video Interview:

T: Tell me something about the dance you just did.

S: I have a feeling it was totally different from the one I did last time.

T: That's okay. Do you think this one was better than the last?

S: Yes.

T: Why?

S: It had more in it. It wasn't just the same thing: go this way [indicates right], go that way [indicates left].

T: You mean it had more material in it?

S: Yes.

T: How do you feel about performing?

S: I get real nervous and I beak out in a cold sweat. I remember once I fainted.

T: Do you like to work on dances and <u>not</u> perform them? Is that okay with you?

S: Really, it depends on the crowd, because, it was my first performance. There was a lot of people, and it was a school so that's probably what made me nervous. My parents are proud of me for performing for them, but, I just don't like to be in school in front of the kids.

T: So, if you perform for people your own age, it could be they might insult you?

S: 'Cause they're like, in style, and this isn't in style.

T: The kind of dancing you are doing is not in style?

S: Nods "yes".

T: Is it okay with you if you work on dances, just make them up, and never perform them? Is that okay?

S: Well, I can have other people perform them if I wanted.

T: Did it help you to work with your group? (Remember when we worked in our groups?)

S: Yep...because it helped me get better ideas about what other people think.

Case Study B: Asian - American Female; ESL (English as a Second Language)

First Interview: Pre-Video Interview

T: Just tell me about the dance you just did.

S: I did about...the children...that...about... how they love the parents and when you go past your parents, like you can't just walk past them you have to go down like this [indicates a bow of the head with palms together, hands in the middle of her chest] ... you have to teach them. Every morning you [demonstrates a bow] to parents. It's about manners.

T: What made you think of it?

S: It's a good dance to show people how to behave and have good manners.

T: How did you learn this dance?

S: My mom, when we was young she put me in a dance class to dance every New Years... on the stage... I dance every holiday for the school... we got really famous doing the dance.

T: So, did you learn the dance in Laos?

S: Yes.

T: Do you get together here in Columbus with a group and practice?

S: Well, I wish that I could practice but most of my friends, they say, "I don't want to

dance like that", because it's embarrassing, you know. It's true that it's our culture... but they [the other students, the non-Laotians] make fun of it.
T: Would you like to be able to dance someplace where people would not make fun?
S: I would love to !
T: Describe the music.
S: All the children sing. It's about respect. My grandmother has a lot of the old kind of song on tape. [She goes on to describe, mostly through gestures an instument she says is "like a bass" that is played with "hammers"].
The remainder of the interview is either illegible, or is a reiteration of everything she has said up to this point in different words.

Second Interview: Post-Video Interview

T: Can you tell me something about your dance?
S: It's about the beauty...prayer.
T: Did you make this dance up yourself?
S: Yes.
T: What is the difference from the last dance you showed me when you were by yourself in here?
S: That dance was pretty long and most of the time we all do the same thing over and over, but this dance it always changed...
T: How do you feel about performing?
S: I feel great!
T: You like to perform?
S: I love to perform! My friends don't like to perform...they are shy...They say "this is not Laos, this is America". I don't care what people say.
T: Did it help this year and with what you did just now, to work in your group?
S: Yes. The way we do: each of us makes up their own move and then we all teach each other and later on we all put it together.
T: Where did you get the idea to do that?
S: From the old people...a long, long time ... grandparent taught us ... [she says something about using a mirror to help make up her dances]. [Describing her feelings about dance in contrast to those of her peers, she says...] This is the best time of your life - just go for it! [Her friends say...] You crazy! There's a whole bunch of people watching!

Case Study C: Asian- American Female; ESL

First Interview: Pre- Video Interview

T: Can you tell me anything about your dance?
S: [shrugs, says nothing, shakes her head 'no']
T: Does it have a name?
S: Yeah...it's like...it's a dance about flowers.
T: Is this a dance you made up?
S: Yeah... no... they have... you know... a lot of people dance like this.
T: Who does this dance? Where is it from?
S: I learned this from Laos, cause you know, in Laos we have the teacher... a dance teacher, who teaches.
T: Does everybody learn this dance? Do all the girls, or all the boys?
S: Yes. Some people, they go to the school and learn the dance.
T: So, only those people who go to the dance school and want to learn that dance will learn it?
S: [nods 'yes'.]
T: When you do this dance, are there other people in the dance usually?
S: Yeah...I have a partner.
T: What kind of music would you use?
S: Laos.
T: Would you have live music, or on tape?
S: Live.
T: Would you like to say anything else about your dance?

S: No.

Second Interview: Post- Video Interview

T: Tell me about your dance.
S: It's a Laos dance. It's the old style.
T: Does it have any meanings?
S: [no response]
T: Is your dance about anything? Does it tell a story?
S: No.
T: How do you feel about performing?
S: [no response: smiles]
T: Do you like to perform?
S: [shakes her head 'no']
T: What do you feel about it?
S: I don't know...It's scary because I don't like to dance.
T: So, why do you dance?
S: I don't know. I just want to learn.
T: You want to learn, but?
S: I don't know how.
T: What would you like to learn, Laos dances? or other dances as well?
S: Laos.
T: Did it help you when you worked with your group?
S: [without hesitation] Un hun [Yes], nods her head 'yes'
T: What was helpful about that?
S: I don't know.
T: What did you like about working in a group?
S:[No reponse for a long time. Long pause to give her time to respond before:]
T: How did it work? Did some people teach othe people?
S: V___ and M___...they learn from the old people.
T: Did you get ideas from other people?
S: Yes. I think they learn from New Years party. They learn the dances.

Case Study D: Asian - American Male; ESL

First Interview: Pre- Video Interview

T: Just tell me anything you want about your dance.
S: We got one coconut and cut it in half and we put one in each hand. [Uses hand gestures to demonstrate cutting coconut and clapping the halves in front and behind himself] That's how we make those beats [demonstrates the claps again]
T: Does it have a name?
S: [No response, looks pensive.]
T: You can say it in your own language if you want.
S: I'm not sure [looks embarrassed]
T: Does the name say something about coconuts?
S: We call it 'coconut dance'.
T: Did you make up this dance, or did you learn it from somebody else?
S: I go and I looked at the dances in my country . My family go and look at the dances and when we come home we try the dances.
T: What country?
S: Cambodia.
T: Does it have music?
S: They have mostly box and a stringed instrument [he gestures to indicate a box on his lap and a bow that he draws back and forth across imaginary strings].
T: Is this dance about anything? Does it tell a story?
S: Happiness.
T: Do men and women perform this dance?

S: When I jump around there's a woman in the middle and I jump around her. There are four men and four women.
T: If I were to go to Cambodia, how would I know if someone is a good dancer or a bad dancer?
S: They are all good dancers.

Second Interview: Post-Video Interview

T: Tell me something about the dance you just did.
S: Coconut dance.
T: All of it is?
S: I made some of the dance up.
T: When?
S: Today.
T: How do you feel about performing?
S: It's okay. I kind of like it.
T: Have you ever performed before?
S: No.
T: How do you feel about sharing your dance for the class?
S: I liked it.
T: How do you feel about working with your group?
S: It helps me to think back what I've done. [to be able to repeat it the same way]
T: Do you like working in groups?
S: Yes.

Case Study E: African - American Male; ESL

First Interview: Pre-video Interview

T: Can you tell me anything about your dance?
S: My dance is an African dance.
T: From what part of Africa?
S: Ethiopia. [He pronounces this Etiopia, without the 'h']
T: And can you tell me anything more about it?
S: Yeah, well, it's supposed to be done with a lot of people. You can't do it alone. It's an Ethiopian cultural dance.
T: Do men and women do it? Both?
S: Yeah.
T: And are there certain times of the year that you do it, or can you do it anytime?
S: You can do it anytime... mostly for celebration.
T: When there are a lot of people, how do you do it? I mean, are you in lines, or in circles, or how do you do it?
S: When you got a lot of people you do it in a circle. [gestures to indicate a circle] They got two people, go backward and forward. [gesture to indicate two people in the center of the circle going away then toward him]
T: Does the dance have a name?
S: No.
T: And what music would you use if you were dancing?
S: Drums. You could use drums.
T: Any other instruments? Would people sing?
S: People sing.
T: When the people sing, what do they sing about?
S: About happiness.
T: Did you make this dance up before you came here?
S: No. Everybody could do this. It's a culture dance.
T: If I were to go to Ethiopia, everyone would know this dance? And would people think that I was stupid if I didn't know it?
S: No.

T: Do you want to say anything more about the dance?
S: No.

Second interview: Post-video Interview

T: Can you tell me something about the dance you just did?
S: You are supposed to be jumping; doing jumps over someone's back. At the end we do a basketball dribble movement and freeze.
T: Did it help you to work with your group - remember when you worked with the other two guys?
S: Yes. First time we didn't have it right. Second time we didn't do it right.
T: How about when you were working together, did that help you get ideas, or would you rather work by yourself?
S: It helps...the ideas...putting it together
T: Can you tell me how you feel about performing - do you like to perform?
S: No. [looks down]
T: Do you like to work on dances?
S: Yeah. [looks back up]
T: I noticed that in class...it's okay to work on the dances, but you don't like to perform them very much. I noticed that it seems to be hard for you to perform for the others... Do you know why that is?
S: Yes. 'Cause I get stagefright.
T: What happens to you when you get stagefright?
S: I can't do nothing. I just freeze.
T: Do you feel like you forget things?
S: Yeah.
T: That's what happens to me too. Was there anything else that helped you to make this dance?
S: Yeah - the guy who was coming from Ohio State. [A male dance major observed this class every class for one quarter.]
T: [Says his name] How did he help you?
S: When we go down [indicates the fall with his hand] he had us doing movement jumping up and down [indicates dancers jumping over each other, with his hands]
T: He gave you ideas? Any other ways that he helped you?
S: Rolling...jumping...[indicates these with his hands]
T: If you were to compare this dance with the other one you did in the studio by yourself, what is the difference between this solo and theone you did ?
S: First one, I didn't have to get down on the ground. This one you have to get down on the ground.
T: What about your feelings about them: do you think one of them is better ?
S: I think the two of them is better.
T: Do you have any other feelings about all of this...was it scary ? fun ? confusing, or what ?
S: It's fun to do.

Case Study F: African-American Female

First Interview: Pre-Video Interview

T: Tell me about your dance - anything you want to say about it.
S: Me and C___ just made it up at lunch and made it up 'cause we wanted to be in the talent show.
T: So this is something you made up, you and C___ yourselves?
S: Yes.
T: Where did you get your ideas for your dance?
S: We just did it as it came to us.
T: Is there anything that you imitated, or saw, or did you just think about it yourselves?
S: Some of it we got off of other dancers.
T: Like who?
S: MC Hammer.

T: Where do you see those dancers?
S: On the video.
T: Does it have music?
S: Un hun. [yes]
T: What kind of music?
S: To go with the steps.
T: Do you have a piece of music that you've chosen for this dance yet?
S: Stone Cold.
T: Is it about anything? Does it tell a story or express a feeling?
S: The song?
T: The dance: are you trying to express anything, or are you just dancing for the fun of it.
S: Just dancing.
T: If you had to say what kind of dance this is, what kind of dance would you call it?
S: Pop rock.
T: I'm curious, do the steps have names?
S: Well, at the beginning, the first one I did is called MC Hammer. This one's called Bart Man [demonstrates hands at shoulders and alternates 2 pushes forward with each hand]
T: How would you know what would be a right movement or a wrong movement to put in your dance?
S: First you have to have the song so the dance goes with the song.
T: How would you decide whether a movement works with the song or not?
S: It has to fit the beat.
T: Is it important that you've seen the movement before? Like, you said you looked at videos, do you ever put a movement in a dance that you have never seen anybody do before?
S: Yes.
T: Is there any movement like that in your dance?
S: Yes... [demonstrates a side to side torso shift with accent like a breakdance 'tick']... the second part after this...[demonstrates MC Hammer step]
T: If I were to look at this kind of dance, how would I know it was a good dance? What would I look for?
S: The quality.
T: What do you mean by quality?
S: I guess it depends on if you are with somebody , [in unison?] if they are stiff, or whatever... If you are stiff you can hurt yourself.
T: Anything else you'd like to say?
S: No.

Second Interview: Post-Video Interview

T: Could you tell me anything about your dance...just anything you want to say about it?
S: I like it and I think it would be better if C___ was here.
T: So, it should be a duet?
S: Yes.
T: But C___ is no longer at school anymore... What kind of dance would you call this?
S: Street.
T: Did you make it up together?
S: Yes.
T: I noticed one way, in one version, you faced a different direction. Does that matter?
S: No.
T: How do you feel about performing?
S: It don't bother me. I have stage fright, but it don't bother me.
T: So, if I asked, or someone else asked you to perform it; would it be something you would look forward to, or would it be something you don't want to do at all?
S: [nods 'yes'] I would want to do it because I like people to see me.
T: Did it help you to work in groups?
S: [nods 'yes']
T: In what way?
S: Probably, to socialize better with my friends and know their skills and ways.

T: Is that what you mean by socialize - to know people and know their ways?
S: [nods 'yes']
T: Is there anything else that happened? How did it help your dancing?
S: I learned the meaning between gymnastics and aerobics. I thought they were both the same.
T: Do you like working in groups, or would you rather work by yourself?
S: Not by solo. It's better for me to work with someone I know because I wouldn't be afraid. They help me bring up my courage.

Case Study G: African American Female

First Interview: Pre-Video Interview

T: Tell me anything you want about your dance.
S: I learned my dance from Lady C___ and she works at this studio and my mom, my sister and I, we decided to take up tap 'cause we saw other students practicing and we just wanted to try it.
T: Did you make this dance up?
S: Well, I accidentally mixed three different tap dances into this one.
T: In your mind does it have music? In your mind, what were you thinking about?
S: I was thinking about how the rhythmn... like how the taps went on the ground. I just tried to work with that.
T: Do you feel your dance is about anything? For example, does it tell a story, or express a feeling?
S: No, it's just...it's just to music.
T: Did you make this dance up before you came here, or did you make it up in the past?
S: My instructor taught us. We learned three different dances within six months. That's why I didn't remember it, because you have quite a lot.
T: Did you make this dance up before you came here?
S: I made it up while I was here.
T: What kind of dance would you call this?
S: Tap dance.
T: If I were to look at this dance, and I didn't know anything about tap dance, how would I know if this is a good dance or not? if the dancer was a good tap dancer or not? what's important?
S: Listen for rhythmns in the feet and you have to concentrate real hard. But, I'd really suggest you go to a professional.
T: What kind of rhythms would a good tap dancer have?
S: You just have to listen to the music and pick up the tempo and you have to pay attention to the feet and foot movements.

Second Interview: Post - Video Interview:

T: Would you like to tell me something about your dance?
S: It's tap and I learned it from a lady by the name of C____ B____ who works at the _____ studio.
T: Is this dance different from the first one you did?
S: The first dance that I did was the beginning dance that I did when I first started learning tap. And this is a dance that we learned that we're going to do in a recital.
T: How do you feel about performing?
S: You mean any kind of performing?
T: Yes.
S: I'm used to it because I've been performing since I was four years old. I've been in gymnastics, tap, karate.
T: Do you like to perform?
S: Yes.
T: Did it help you in this dance to work in your group?
S: No.

T: When you work in a group does it help you, as an individual?
S: No.
T: Why do you think that is?
S: Working with my group, it's harder. When I work with myself I get to make up my own moves that go along with what I do and they don't know what I know, and I don't know what they know, so what I'm doing nobody knows!
T: So, it sounds like you would rather work on things by yourself.
S: Un hun [yes]
T: Why do you think that is?
S: Well, because if I'm doing something and it's my way then I don't have to do anything, anybody else's way...

Student X: White Female (All data available but the written post-survey.)

The following is included as an example of how material from the recreation center dance programs finds its way into the public school and for this students comments on group work, which are representative of the attitude of many students.

First Interview: Pre-Video Interview

T: Just tell me about your dance, anything you want to say about it at all.
S: Where I learned it?
T: [nods 'yes']
S: At the recreation center next to Schiller...my tap teacher is a jazz teacher, her name is ____ . I signed up for it. We do different dances at different times and that was the only one I really liked because other ones were to ...umm...'Great Balls of Fire'... different songs like that. This interested me because of the song I was used to.
T: So this has music to it?
S: Yes. It's MC Hammer, "Can't Touch This".
T: So this was not a dance you made up? My next question was, 'what made you think of this dance?', but somebody else made up this dance?
S: Yes.
T: Do you think this dance is about anything? Does it tell a story, or express a feeling?
S: No. When I dance to it, it just makes me feel happy.
T: So, for you when you do the dance it makes you feel happy, but you don't think it's trying to express anything?
S: No.
T: If it's not expressing anything...what do you think it's about?
S: [shrugs]
T: What type of dance is this?
S: It's more of a jazz dance.
T: Do you think about what makes the dance good or not good?
S: I think, if there's a lot of movements and if the movements go with the song. It makes it easier to teach.

Second Interview: Post-Video Interview

T: What things does the group help you do, or why do you like the group?
S: You can do more things and you get to know the other people better.
T: Do you remember the last time you came into the studio by yourself? How would you compare the two times? Was it easier this time, or harder? Was it better this time or last time?
S: I think it was better this time because I knew what I was doing and I knew what to look for.
T: What do you mean, you knew what to look for?
S: I knew that we'd be talking like this...[can't hear what she says]
T: Would you like to say anything about your dance, how it came about?
S: [shakes head 'no']
T: What kind of a dance do you think it is?

S: Aerobics.
T: Does it tell a story, or is it about anything?
S: [shakes head 'no']
T: Does it have any reason?
S: It's just fun.
T: Can you tell me how you feel about performing?
S: [can't hear what she says]
T: Did you find it helpful to work with your group on your dance, or do you like to work by yourself?
S: I like to work in the group.

APPENDIX E: Analysis of Pre- and Post- Movement Studies

The following attributes will be presented:
Length: minutes, seconds
Dance form: As identified by the student
# of different phrases: complete movement ideas
# of distinct actions used to construct phrases: basic steps or actions
Performance Aspects: Clarity: on a scale from 1 to 5 (1= least clartity, 5= most clarity)
Confidence: on a scale from 1 to 5 (1= least clartity, 5= most clarity)

Case Study A: Caucasian Female

Pre- Test Video
Length: 1 min. 14 sec.
Dance Form: Original
# of different phrases: 1
# of distinct actions used to construct phrases:
4: box step, chassee, leap, rocking step.
Performance Aspects: Clarity: 1
Confidence: 1

Post- Test Video
Length: 22 sec.
Dance form: Aerobics
# of different phrases: 4
# of distinct actions used to construct phrases:
8: walking in a circle, jumping, chassee, rocking step, swing, reach, bend, ending pose
Performance Aspects: Clarity: 4
Confidence: 4

Case Study B: Asian- American Female

Pre-test Video
Length:
Dance form: Laotian
# of different phrases:
# of distinct actions used to construct phrases:
Performance Aspects: Clarity: 4
Confidence: 3

Post-test Video
Length:
Dance form: Laotian
# of different phrases:
# of distinct actions used to construct phrases:
Performance Aspects: Clarity: 5
Confidence: 5

Case Study C: Asian- American Female

Pre-test Video
Length: 32 sec.
Dance form: Laotian
# of different phrases: 1
# of distinct actions used to construct phrases:
6: 3 hand shapes with 6 variations; one direction change (circles herself)
Performance Aspects: Clarity: 3
Confidence: 1

Post-test Video
Length: 50 sec.
Dance form: Laotian
# of different phrases: 1 organized into 4 distinct segments
# of distinct actions used to construct phrases:
6: 3 hand shapes with 6 variations; one direction change: faces side or profile
Performance Aspects: Clarity: 4
Confidence: 3

Case Study D: Asian- American Male

Pre-test Video
Length:
Dance form: Laotian
# of different phrases: 1
# of distinct actions used to construct phrases:
2: skip, walk
Performance Aspects: Clarity: 2
Confidence: 1

Post-test Video
Length:
Dance form: Original
# of different phrases: 1
# of distinct actions used to construct phrases:
6: fall, push-ups, skip & clap, jump, hop, crouch & pose at end
Performance Aspects: Clarity: 3
Confidence: 3

Case Study E: African - American Male

Pre-test Video
Length: 53 sec.
Dance form: Ethiopian
# of different phrases: 1 repeated twice
# of distinct actions used to construct phrases:
5: walk, shoulder shake, lower, rise
Performance Aspects: Clarity: 4
Confidence: 3

Post-test Video
Length: 20 sec.
Dance form: Original
# of different phrases: 2
# of distinct actions used to construct phrases:
5: fall, jump (on hands & feet), roll, rise, dribble (hands flutter palms down)
Performance Aspects: Clarity: 5
Confidence: 5

Case Study F: African - American Female

Pre-test Video
Length: 57 sec.
Dance form: Hip-hop
# of different phrases: 7 very short phrases
# of distinct actions used to construct phrases:
8: walk, arms pump, jump, hop, transverse shoulder rotations, bounce, lunge, push-up
Performance Aspects: Clarity: 2
Confidence: 2

Post-test Video
Length: 38 sec.
Dance form: Hip-hop
# of different phrases: 5 very short phrases
# of distinct actions used to construct phrases:
7: jump, hop, bounce, kick, push-up, lunge, hinge (support on one hand behind and feet)
Performance Aspects: Clarity: 3
Confidence: 2

Case Study G: African - American female

Pre-test Video
Length:
Dance form: Tap
# of different phrases:
# of distinct actions used to construct phrases:
Performance Aspects: Clarity: 2
Confidence: 1

Post-test Video
Length:
Dance form:
# of different phrases:
# of distinct actions used to construct phrases:
Performance Aspects: Clarity: 5
Confidence: 3

APPENDIX F: Coding sheet for assessment of student dance studies.

Part I: Specific Characteristics (Use to write Part II)

Pre-video **Post-video**

1) Length

2) Dance Form

3) # of different movement ideas organized as phrases (P1, etc.) / Indicate variations for each (V1,etc.)

4)# of distinct actions to comprise movement phrases

5) Performance aspects:

clarity	1 2 3 4 5	1 2 3 4 5
confidence / committment	1 2 3 4 5	1 2 3 4 5

6) Sequence of actions and use of body:

A. Body actions & Transfers of weight (Note frequency and order of importance).

walk run hop 1 - 1 jump 2 - 2 sisson 2 - 1 assemble 1 - 2 leap 1 - other

gallop / chassee skip turn other supports

B. Body Part Relationships

1. Use of whole body:

trunk & limbs moving together - upper mainly - lower mainly - upper vs. lower - trunk vs. limbs

2. Body areas and parts:

most active - isolated - part leading / guiding - included - resultant - maintained or held

7) Use of space:

A. Spatial path:

1. type of path:

straight curved meandering no path: non-locomotor

2.general directional orientation from the body:

forward - backward - right side - left side - diagonal forward - diagonal backward

3. general level orientation

low middle high

4. amount of space covered in relation to defined area:

none (non-locomotor) little moderate much

B. Use of kinesphere:

1. predominant reach space: near - middle - far

2. predominant action space:

in front in back side diagonals all around low middle high

C. Spatial forms:

1. approach to space: one dimension - two dimension (angular curved) - 3-D (spirals, scoops)

2. preferred planes of action: medial - sagittal - coronal - transverse

8) Use of effort:

1) Weight:	strong			neutral			light	
	1		2	3		4	5	
heaviness:	extreme			moderate			little	
	1		2	3		4	5	
3) Space:	direct			neutral			indirect	
	1		2	3		4	5	
4) Flow:	free			neutral				bound
	1		2	3		4	5	

9) Time:

sudden	acceleration	neutral	sustained	deceleration

Rhythmic Structure:	Regular			Irregular				Simple				Complex
	1	2	3	4	5			1	2	3	4	5

7) Posture / Gesture:

gestural with no postural variations	gestural with some postural variations	equal gesture posture ratio	postural with some gestural variations	postural with few gestural variations

PART II: General Description

A. Type of dance / purpose or function based on observation and student interview
B. Number of different movement ideas organized as phrases: Number of variations for each
C. Number of original movements as identified by the student; compared to student's previous work; compared to peer group; compared to dance form.
D. Use of class material
E. Rhythm (metric, non-metric, breath, meter)
F. Tempo slow - moderate - fast - combinations
G. Body attitude:
   1. Postural characteristics: normal - narrow base - broad base - knees (bent, straight)
   2. Relation to uprightness:
      neutral erect - vertical stress - sagittal stress - other (describe)
H. Aspects of meaning and expression: What is this dance about? How well is that conveyed?
I. Additional elements: props, costumes, use of dialogue or text, etc.